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Murdock Road
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Tel 0254 56563

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Dear Readers

You'll no doubt be close to your fire and knitting machine when this issue arrives. The festivities are over for another year and the children have gone back to school – what more excuse do you need to knit!

There's lots of chunky knitting to tempt you and lovely yarns to brighten even the dullest winter day. There's a beautiful mohair sweater on page 32 and we've teamed it with a pleated top made on a chunky machine. We had such an overwhelming response to our cover sweater in November that we're happy to bring you a variation on the same theme – this time for chunky machines.

There's a similar story behind the Shetland sweaters on page 5. You loved them so much that Many A Mickle has designed another trio for us. This time, they're a little simpler for those who couldn't face the challenge of the October design!

The young members of your family aren't forgotten this month. We've a beautiful Christening Dress and Shawl for standard gauge machines – and quite a different look for Simpleframe knitters. The toddler's set on page 49 is just for you. Don't forget that you can knit the Simpleframe designs on any chunky machine with a ribber. You'll need to adapt the instructions, as required, for your own model but it really is quite easy. I'm sure that the toddler's set will be very popular! I hope you like our 'Ski Theme' and that you enjoy this month's issue. We'll be back next month with our last issue of our first year. See you all then.

Anne



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All Ski Wear and Accessories in this issue were kindly loaned by: YHA Adventure Shop, 14 Southampton Street, London WC2. Telephone: 01-836 8542. For full details of availability and stockists, please contact: YHA Services Ltd, 135 High Street, Staines, Middlesex TW18 4PD. Telephone: Staines 58625.

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NEWS LINE

DO YOU HAVE A BRAUN INDEPENDENT GAS CURLER?

There is still some confusion amongst consumers relating to the regulations for transporting Braun Independent butane powered stylers in aircraft. We're happy to clarify the position for all our readers who may want to take one of these appliances on holiday.

You may take one gas hair curler in the baggage that you check-in with the airline. The safety cover supplied with the appliance must be firmly in place. The appliance must not be carried in your hand luggage. It is not permitted to carry the separate gas refill under any circumstances.

KNITMASTER TUITION CENTRES

Yet another step forward in helping machine knitters are the tuition centres being opened by Knitmaster. The first centre opened on the first floor of the Hermit Woolshop, 18 Little Westgate, Wakefield, Yorkshire and is already successfully under way. The school is open four days each week (including Saturday) and lessons can be booked separately or as part of a course. Full details can be obtained from the centre by telephoning (0924) 379736.

The second centre opened just a few weeks ago, situated on the

top floor, Suite 6/7, Joanna House, 34 Central Road, Worcester Park, Surrey. Mrs Shirley Lewis is in charge and you can 'phone her on 01-330 3581.

KNIT WELL - KNIT BRAMWELL!

As every machine knitter acknowledges, Bramwell's range is super and their newest yarn is Zodiac, a blend of 91% Acrylic, 9% Polyester which knits as four ply. It's in five soft shades, produced by wrapping a shiny, coloured thread around a white base.

Macaw is a blue/green thread on white; New Heather is pink/lilac; Morning Dew is green/yellow; Sunset is orange/yellow and Optic White is a shiny white thread on a matt white base thread. The overall effect is a soft blue shade, a pale pink, a bright, clear green, a warm orange and brilliant white. We're looking forward to trying out the new yarn and sure it will be a winner on value-for-money 500g cones. Look out for it at your local Bramwell stockist now.

UPDATE FROM ACCESS

Although it can't be called knitting news, Access' 9.3 million cardholders will be pleased to find their 'flexible friend' a greater asset for holiday or business trips abroad. Together with Midland Bank, National Westminster Bank and Coutts Gold MasterCard, all Access cards will be accepted for cash advances in over 1,700 cash dispensers in key Spanish tourist and business areas. Within banking hours, Access cardholders can already withdraw cash at over 6,000 locations in Spain but with the majority of the country's banks participating in the new scheme, cardholders can now withdraw cash 24 hours a day, seven days a week. Stickers displaying the Access logo will be prominently displayed on the relevant cash dispensers and operating instructions in English will be displayed on screen.

The system operates in exactly the same way as in the UK and Ireland and the amount of money that can be withdrawn in any one day will be determined by the existing limits that apply to Access cash

advances abroad.

"This is an important new service for cardholders and eventually it will be possible to use Access in cash dispensers throughout Europe" says Access chief executive Mike Blackburn.

NEW PRODUCTS FROM AMBERYARN

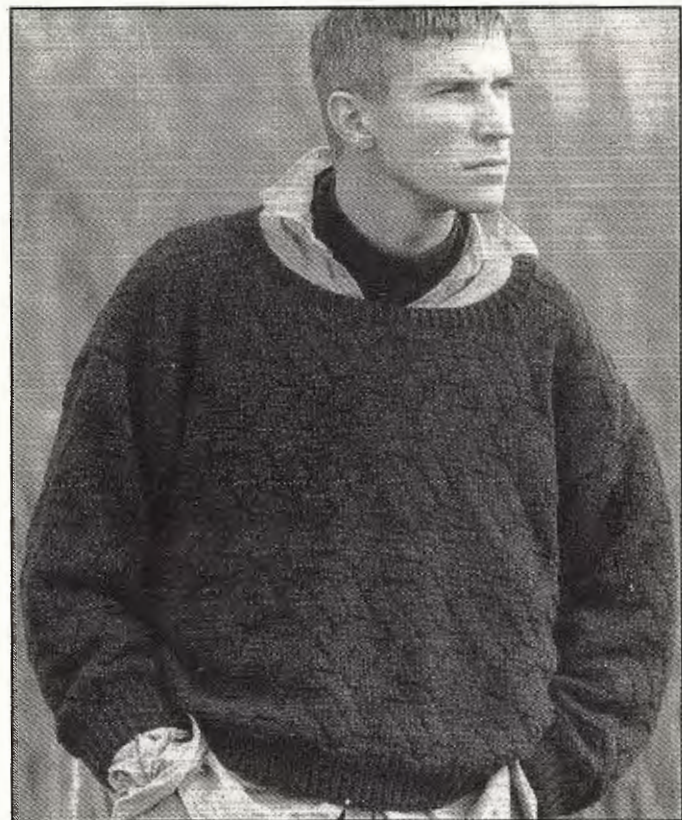
The Amberyarn range is tremendously popular, so we're pleased to bring you news of three new qualities.

Antibes is a super 400g cone of double knitting yarn. It's a mixture of 80% Acrylic, 20% Nylon in 14 exciting, angora-look colours. There's a soft azure blue and sophisticated Persian Blue, Chinchilla and French Rose. For a

bright, young look try Charisma (magenta), Peacock (jade) or Dynasty (a rich purple). Silvana is also an 80% Acrylic, 20% Nylon blend but is a four ply yarn in eight, bright fashion shades. On 340g cones, it's sure to be popular at around £6.35 a cone.

It's often difficult for machine knitters to find a three ply coned yarn in shades other than baby colours, so do look out for Champagne. It's Amberyarn's third new quality, again on 340g cones. There are twelve exciting colours including a bright kingfisher blue, scarlet and jade green. It's excellent value at around £3.99 a cone.

Antibes, Silvana and Champagne are at your local Amberyarn stockist now but if you'd like more details, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, West Yorkshire. Telephone (0274) 59687.



FADED ELEGANCE

An inspiring new range of cotton knitting yarns has been announced by Rowan. Prominent in the collection is a new concept - Nashville. It's indigo dyed cotton in DK and four ply weights. The four ply comes on 500g cones for machine knitting at around £6 per cone and the DK is in 50g balls at around £1.40.

The characteristic of indigo dye is that it washes out! It's particularly noticeable during the first wash and after several more washes, the knitted Nashville garment will assume the fashionable faded

look of old denims. Full washing instructions are supplied in each pack.

The indigo dyed cotton yarn shrinks by one fifth, so Rowan recommends that a sample piece is knitted on a much looser tension than normal and measured. The sample should then be washed, dried and pulled into shape before being re-measured. Knit up the garment, taking the shrinkage into account and wash before wearing.

Look out for Nashville at your local stockist or contact Rowan at Green Lane Mill, Washpit, Holmfirth, West Yorkshire HD7 1RW. Telephone: (0484) 687714.

ABBREVIATIONS

alt, alternate(y); beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; g, grams; HP, holding position; inc, increase(ing); K, knit; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.

TO & FRO LONDON 'AT HOME'

If you're within easy reach of London, don't miss the To & Fro London 'At Home' at Picketts Lock Centre, Lee Valley, Edmonton, London N9 (short distance off the M25). The To & Fro Team, including Carol Williams, Sue Harris, Raymonde Chessum, Pat Coulston, Debbie Kendall and Yvonne Duncan will

be there. During the day there will be talks, displays and raffles with over £100 worth of prizes to be won. Coffee, tea and cream cakes will be served and you can browse through a large selection of books, yarns and accessories. No day out would be complete without a Fashion Show and the show will feature knitters' garments with a special draw for all knitters who enter a garment in the Fashion Show. (By the way, if you model your garment you could win a voucher for £50!) The 'At Homes' are to be held on Wednesday 11th February 1987 and Thursday 12th February 1987 from 10.30 a.m. to 5.30 p.m. (Please note, all the tickets for Wednesday have already been sold.) Tickets cost £4 for To & Fro members and £5.00 for non-members and can be obtained from Metropolitan Sewing Machines, 321 Ashley Road, Parkstone, Poole, Dorset BH14 0AP.

A NEW SIRDAR/BOND PATTERN BOOK

Major spinner Sirdar has joined forces with Bond to produce an exclusive pattern book featuring sixteen Sirdar designs.

Called 'Bond Knits with Sirdar', it covers all levels of expertise and includes patterns from Sirdar's new Absolute Beginners range, as well as designs for more experienced Bond knitters. The garments include day-time geometrics and glamorous, sparkling, evening sweaters. Yarns used include Sirdar's Mosaic, luxury Mohair Nocturne, Flambé and their best selling Country Style.

The pattern book is available from both Bond and Sirdar stockists, including House of Fraser stores and all patterns are shown in full colour.

TO HOLD YOUR PATTERNS

To solve the problem of where to put your pattern when machine knitting, the Masta Pattern Holder is now available.

Designed to overcome the

stretching and straining to see your pattern notes and find your place, the holder fits easily to any size of yarn mast and can be transferred between machines quickly and simply. Made from lightweight clear acrylic, the Masta has a generous A4 size, which can accommodate most patterns and books. In addition, a small shelf (incorporated in the holder) can be used for a pen or any other small accessories. The price of the MASTA is £7.95

(including postage and packing) and is available direct from Foxwood Designs Ltd, Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU. Telephone: 082 585 388.

MACHINE KNITTING TUITION

A new brochure for courses in machine knitting for 1987 is now available from Ann Kite. The courses begin in February and consist of Instructional Videos and tuition for beginners, intermediate and advanced pupils. In the Winter, Spring and Autumn, there are short courses at weekends and Mondays to Wednesdays. During the summer period (May to September) courses are five days only and run from Monday to Friday. There will be machines available, but you can take your own machine. Ann Kite has been teaching intensive courses in machine knitting for four seasons. For the brochure and further details, contact Ann at The Poplars, Theale, Wedmore, Somerset BS28 4SN. Telephone: (0934) 712417.

WELCOME TO THE CLUB!

To answer the 'desperate' demands of machine knitters in the area, Mauricia Kinchett has begun a club catering exclusively for owners of Singer and Toyota machines. Mauricia lives in the Brighton area, and will hold evening meetings every Monday from 7.00 pm until 9.30 pm and afternoon meetings each Wednesday from 1.30 pm until 4 pm. Speakers and organised outings have been planned and you can get further details from Mauricia at 212 Carden Avenue, Patcham, Brighton. Telephone: (0273) 551329.

NEW ACCESSORIES

Having been awarded a Youth

Business Initiative Bursary from the Prince's trust and a grant from Blackburn Borough Council, Shenna Rogers has opened Loogies Fashion Accessories. Shenna designs and makes hand crafted buttons and fashion jewellery in every colour combination and pattern you can imagine. These can be made to your own design and colour for coats, winter woolies and warmer evening wear. Anyone interested can write to her,

enclosing 50p (refundable with order) for a full colour brochure. Knitting Clubs who submit an order for £30 or more qualify for a 10% discount. Write to: Shenna Rogers, 6F Red Rose Court, Sunnyside Road, Blackburn BB2 1PS. Telephone: (0254) 698537.

THE STUDLEY STAR SIGN COLLECTION

Studley Wools, part of the Robert Glew Wool Industries Group and one of the fastest growing spinners over recent years, celebrates its 75th year in the knitting yarns business in 1987. Studley yarns are acclaimed for their value-for-money, basic yarns but have some lovely fashion yarns, too.

The demand for fashion yarns at sensible prices inspired their launch of Pastiche – the 'Star Sign' collection. Pastiche is an elegant, multi-coloured, Mohair-blend fashion yarn and it's been tremendously successful since its launch last summer. Now four new shades have been added to the original eight.

They're delicate, pastel spring shades – a soft blue, pink, green and a pretty lilac. Pastiche is super value at around £1.99 for a 50g ball and lovely for chunky machine knitting. (We've recently knitted a lovely sweater on the Simpleframe in Pastiche to be featured in a future issue.) There are around 2,000 nationwide stockists but you can contact the mill direct in case of difficulty. Their address is Studley Wools, Stockhill Road, Greengates, Bradford, West Yorkshire BD10 9TE. Telephone: (0274) 617529.

LAUNCH OF METRO-CHAT

A Newsletter called Metro-Chat has been launched for the benefit of Club Organisers and all teachers of machine knitting. The Editor is Sue Harris. You'll know her from Metropolitan Sewing Machines and as one of the To & Fro team – the postal knitting club for machine knitters throughout the world.

Produced specifically for club organisers, it contains details on such items as fees, halls, fashion shows, lists of speakers etc. Exhibitions, Conventions and 'At Homes' have been planned through to August 1987 and a booklet giving details of guest houses and hotels, plus a free sample issue of Metro-Chat, can be obtained by club organisers from Metropolitan Sewing Machines, 321 Ashley Road, Parkstone, Poole BH14 0AP.

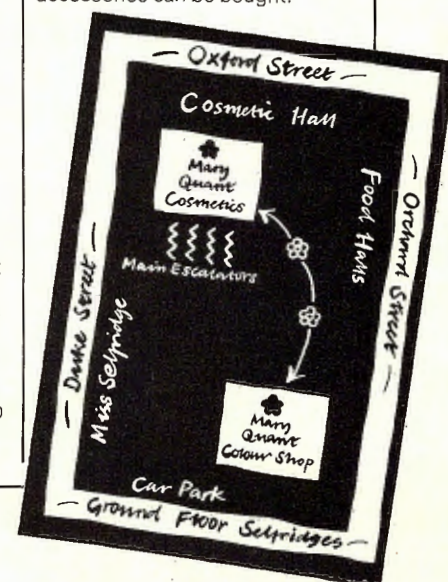
A WIDER CHOICE

To give customers a wider choice, Many a Mickle has announced that they now offer Shetland Wool, Lambswool and Undyed British Wools in 400g as well as 1000g cones. All these yarns are also available in amounts as small as 50g. In addition, the company has introduced a beautiful range of fine 90% Kid Mohair in 24 stunning colours. The yarn is fine enough to run on a standard gauge machine and soft enough to wear next to the skin. You can also obtain a range of four knit kits for machine knitters. Three of the kits use Celtic Knotwork patterns in multi-colour Fair Isle designs. The fourth is a complex intarsia design taken from an illuminated manuscript and there are 64 Shetland colours in the range from which to choose. For further information, please write to Many a Mickle, 1 Cobden Street, Darwen, Lancs BB3 2NY.

MARY QUANT

Following the success of her eighty colour shops in Japan, Mary Quant has opened one in Selfridges, Oxford Street, London W1. This features co-ordinated fashion accessories displayed sympathetically in a colour related scheme.

There is a wide but concise range of products in a brilliant spectrum of colours which change weekly. The Mary Quant Colour Shop is the only outlet in the country where all Mary Quant fashion accessories can be bought.



DOLMAN Shirt



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Copley Sandpiper.
6 [6, 6, 7, 7] × 50g balls in Navy (MC).
4 [4, 4, 5, 5] × 50g balls in Buttercup (A).
4 [4, 4, 5, 5] × 50g balls in Cerise (B).
3 buttons in Buttercup.
3 press studs.

Sandpiper is 71% Cotton, 27% Acrylic, 2% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to L Copley-Smith & Sons Ltd, P.O. Box 46, Darlington, Co Durham DL1 1YW.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm,

32 [34, 36, 38, 40] in.
Actual size 106 [106, 106, 120, 120] cm, 41¾ [41¾, 41¾, 47¼, 47¼] in.
Length to shoulder 66 [68, 68, 70, 70] cm, 26 [26¾, 26¾, 27½, 27½] in.
Sleeve seam 36 [36, 36, 39.5, 39.5] cm, 14¼ [14¼, 14¼, 15½, 15½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8) or using keyplate 3.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 24 Ns at extreme right of machine to WP. Using MT and

WY, cast on and K a few rows ending with carriage at left. Using MC, K 1 row. Using A, K 16 [16, 16, 18, 18] rows. * Using MC, K 4 rows. Pick up loops from last row in A and place on to corresponding Ns *. Using B, K 7 [7, 7, 9, 9] rows. Inc 1 st at beg of next and every foll alt row until there are 29 sts.

** Using A, K 4 rows. Pick up loops from last row in B and place on to corresponding Ns **. Using MC, K 1 row. Inc 1 st at beg of next and every foll alt row until there are 37 [37, 37, 38, 38] sts. *** Using B, K 4 rows. Pick up loops from last row in MC and place on to corresponding Ns ***. Using A, K 1 row. Cast on 3 sts at beg of next and every foll alt row until there are 61 [61, 61, 65, 65] sts. Rep from * to *. Using B, K 1 row.

Cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 27 [30, 30, 29, 29] sts at beg of next row. 94 [97, 97, 100, 100] sts. K 10 [10, 10, 12, 12] rows. Rep from ** to **. Using MC, K 16 [16, 16, 18, 18] rows. Rep from *** to ***.

**** Using A, K 16 [16, 16, 18, 18] rows. Rep from * to *. Using B, K 16 [16, 16, 18, 18] rows. Rep from ** to **. Using MC, K 16 [16, 16, 18, 18] rows. Rep from *** to ***.

***** Rep from * to *. Using B, K 16 [16, 16, 18, 18] rows. Rep from ** to **. Using MC, K 11 [11, 11, 13, 13] rows. Cast off 27 [30, 30, 29, 29] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row. 61 [61, 61, 65, 65] sts. Rep from *** to ***. Using A, K 1 row. Cast off 3 sts at beg of next and every foll alt row until 37 [37, 37, 38, 38] sts rem. Rep from * to *. Using B, K 1 row. Dec 1 st at beg of next and every foll alt row until 29 sts rem. Rep from ** to **. Using MC, K 1 row. Dec 1 st at beg of next and every foll alt row until 24 sts rem. K 6 [6, 6, 8, 8] rows. Rep from *** to ***. Using A, K 16 [16, 16, 18, 18] rows. Using MC, K 1 row. Using WY, K a few rows and release from machine.

11, 11] rows. Work as for back from ***** to end reversing shapings.

WELTS

Push 76 [80, 84, 90, 92] Ns to WP. With P side facing, pick up sts along lower edge and place on to Ns as follows:

5 [7, 9, 9, 10] sts from first stripe, 11 [11, 11, 12, 12] sts from each of next 6 stripes and 5 [7, 9, 9, 10] sts from last stripe. Using MT and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 12 rows. Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Cast off loosely.

FRONT

Underwrap. Push 18 Ns to WP. With P side facing, pick up 18 sts from left side of front opening and place on to Ns. Using MT and MC, K 9 rows. Cast off.

Top Wrap. Push 18 Ns to WP. With P side facing, pick up 18 sts from right side of front opening and place on to Ns. Using MT and B, K 6 rows. Pick up loops from first row and place on to corresponding Ns. Using MC, K 4 rows. Cast off.

NECKBAND

Using MC, cast on 66 [66, 66, 72, 72] sts by hand. Using MT, K 30 rows. Cast off.

CUFFS

Join shoulder and upper sleeve seams. Push 48 Ns to WP. With P side facing replace 48 sts from lower edge of sleeve on to Ns. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. Using MT and MC, K 10 rows. Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side and sleeve seams. Fold placket under wrap in half to inside and catch down. Catch down loose edge of placket top wrap neatly to inside. Sew lower edges into position, catching top wrap over ridge in A. Sew one edge of neckband into position with ends at centre of placket, i.e. in line with centre ridge in A and allow to roll onto right side. Sew buttons on to top wrap and press studs behind to correspond with buttons.

FRONT

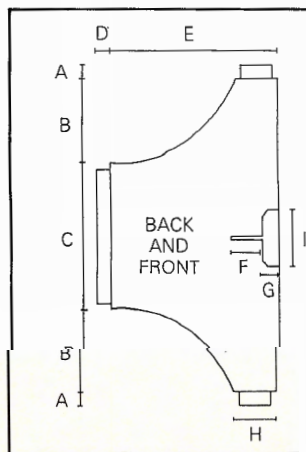
Work as for back to **** reversing shapings by reading left for right and right for left. Using A, K 10 [10, 10, 12, 12] rows.

SHAPE NECK

Cast off 5 sts at beg of next row. Dec 1 st at neck edge of next 5 rows. Rep from * to *. Using B, K 16 [16, 16, 18, 18] rows. Rep from ** to **.

FRONT OPENING

Using MC, cast off 18 sts at beg of next row, K 1 row. Cast on 18 sts at beg of next row. K 13 [13, 13, 15, 15] rows. Rep from *** to ***. Using A, inc 1 st at neck edge on next 5 rows. K 1 row. Cast on 5 sts at beg of next row. 94 [97, 97, 100, 100] sts. K 9 [9, 9,



A = 4 cm
B = 32 [32, 32, 35.5, 35.5] cm
C = 53 [53, 53, 60, 60] cm
D = 4 cm
E = 62 [64, 64, 66, 66] cm
F = 12 cm
G = 6 cm
H = 16 cm
I = 20 [20, 20, 22, 22] cm



2

2 TRACK SUIT



PATTERN RATING

** Fairly easy, for knitters with some experience. Easy to sew.

MACHINES

This pattern is suitable for all machines.

The suit can be sewn on any sewing-machine and/or overlocking machine.

MATERIALS

Bramwell's Astrakan.
3 cones in Shade 51.

Astrakan is 70% Acrylic and 30% Nylon.

Pattern – Butterick 4118, comes in 5 sizes – Petite (6), Small (8-10), Med (12-14), Lge (16-18), Ex-lge (20-22).

Polyester sewing thread.

Elastic 1.6m, 1¾ yds × 20mm, ¾ in.

SILVER GAUGE READING

Fine yarn.

TENSION

We used tension dial setting 3 for the stocking stitch fabric.

KNITTING NOTES

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

Equipment (April '86)

Knitting the fabric (May '86)

Buying and altering dressmaking patterns (June '86)

Preparing the fabric and cutting-out (July '86)

Stabilising the knitted fabric (August '86)

Transferring pattern markings

(September '86)

Neatening seam edges (October '86)

Sewing the seams (November '86)

Finishing the edges of clothes (December '86)

Front edge facings (January '87)

Back issues are available.

TO KNIT THE FABRIC

Knit two lengths of fabric: one wide enough for pattern piece 4 and the other wide enough for pattern piece 7. The width and length of these pieces depends upon the pattern size being used. Follow the cutting plan shown on page 8.

Note: It may be necessary to cut piece 12 in two halves, so that you have a seam at both sides instead of just one side.

PRESSING

Cover the ironing-board with a thick towel or a blanket. With right side facing, press the knit following the guidelines described on page 12 of the July 1986 issue. Turn over and re-press on the wrong side. Leave to cool before cutting.

MAKING UP

Check (by measuring) that the band which is going to be applied to the lower edge of the top, is big enough for your own circumference at high-hip level. Make it longer if necessary, or reduce it if you are smaller than average there. This band is not going to be interfaced so will retain its stretch quality; therefore the finished band should fit quite tightly.

Check body, sleeve and leg lengths; also the crutch length from the waistline at centre back to waistline at centre front. Compare with your own measurements and adjust as and where necessary.

Mark all notches, dots, etc.

3



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MM 2 87

3 SLIP STITCH SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard machines with ribber. We used Knitmaster 155 and ribber.

MATERIALS

Argyll Finesse.
5 [5, 6, 6, 7] × 50g balls in Noir 109 (MC).
2 [2, 2, 3, 3] × 50g balls in Sunrise 143 (A).
2 [2, 2, 3, 3] × 50g balls in Antique Gold 178 (B).
2 [2, 2, 3, 3] × 50g balls in Chartreuse 138 (C).

Finesse is 78% Mohair (inc 10% Kid Mohair), 13% wool, 9% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Argyll Wools Ltd, P.O. Box 15, Priestley Mills, Pudsey, W Yorkshire LS28 9LT.

SILVER GAUGE READING

Medium fine yarn, but note long fibres.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in. Actual size 102 [107, 112, 118, 123] cm, 40¼ [42, 44, 46½, 48½] in.

Length to back neck 66 [67, 68, 69, 70] cm, 26 [26½, 26¾, 27¼, 27½] in.

Sleeve seam 47.5 cm [48, 48, 48.5, 48.5] cm, 18¾ [19, 19, 19¼, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

15 stitches and 27 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

The pattern shown below should be punched on a card before starting to knit.

SLIP STITCH PATTERN

K 4 rows A, 2 rows MC, 4 rows B, 2 rows MC, 4 rows C and 2 rows MC. These 18 rows form pattern.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 [70, 74, 76, 80] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st-st. Using WY, K a few rows and release from machine *. Push 39 [41, 43, 45, 47] Ns at left and right of centre 0 to WP. 78 [82, 86, 90, 94] Ns. With carriage at right, replace sts on to Ns. Inc 10 [12, 12, 14, 14] sts evenly. Unravel WY, insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in slip st patt.

K 76 rows. RC shows 78 and work measures 34.5 cm, 13½ in.

SHAPE ARMHOLES

Cast off 7 [8, 9, 10, 11] sts at beg of next 2 rows. 64 [66, 68, 70, 72] sts. ** K 74 [76, 80, 82, 84] rows. RC shows 154 [156, 160, 162, 164] and work measures 62.5 [63.5, 64.5, 65.5, 66.5] cm, 24½ [25, 25½, 25¾, 26¼] in.

SHAPE SHOULDERS

Cast off 4 sts at beg of next 8

rows and 2 [3, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows in st-st over rem 28 Ns and release from machine.

FRONT

Work as for back to **. K 58 [60, 64, 66, 68] rows. 16 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 37 [38, 39, 40, 41] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 4 alt rows, 18 [19, 20, 21, 22] sts. K 2 rows.

SHAPE SHOULDER

Cast off 4 sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 2 [3, 4, 5, 6] sts. With carriage at right, unravel nylon cord over 10 Ns at right bringing Ns back to WP. Using WY, K a few rows in st-st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in slip stitch. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 32 sts in 1×1 rib. Work as for back from * to *. Push 23 Ns at left and right of centre 0 to WP. 46 Ns. With

carriage at right, replace sts on to Ns inc 14 sts evenly. Unravel WY insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in slip stitch patt. Shape sides by inc 1 st at each end of every 4th row until there are 50 [50, 62, 66, 78] sts then on every foll 6th row until there are 82 [84, 88, 90, 94] sts. K 7 [2, 2, 1, 1] rows. RC shows 113 [114, 114, 115, 115] and work measures 47.5 [48, 48, 48.5, 48.5] cm, 18¾ [19, 19, 19¼, 19¼] in. Place marker at each end. K 13 [14, 16, 17, 19] rows.

SHAPE TOP

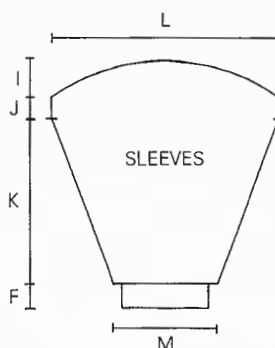
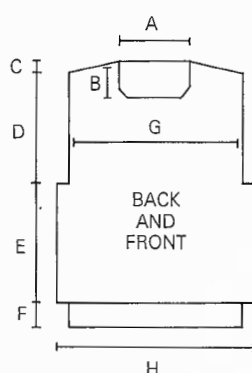
Cast off 4 sts at beg of next 14 [16, 16, 18, 18] rows. Cast off rem 26 [20, 24, 18, 22] sts.

COLLAR

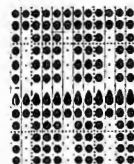
Join right shoulder seam. With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 86 sts in 1×1 rib. K 3 tubular rows. Carriage is at right, set carriage for 1×1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Using MT-4/MT-4, K 24 rows. Transfer sts for st-st. With P side facing, pick up 28 sts across back of neck, 24 sts down right side of neck, 10 sts across front and 24 sts up left side of neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Using MT+4, K 1 row. Cast off with a latch hook.

MAKING UP

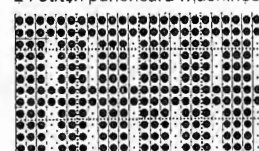
Join left shoulder and collar seam. Join side and sleeve seams. Set in sleeves.



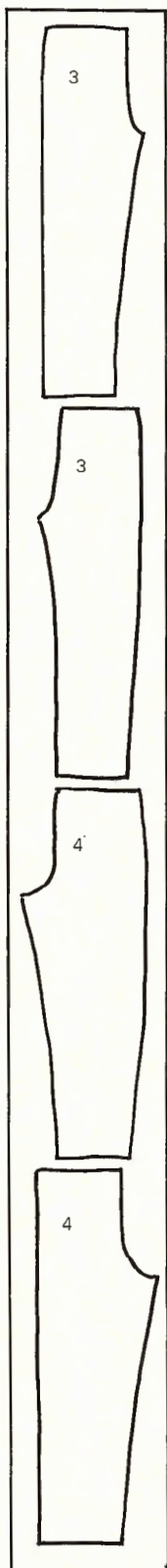
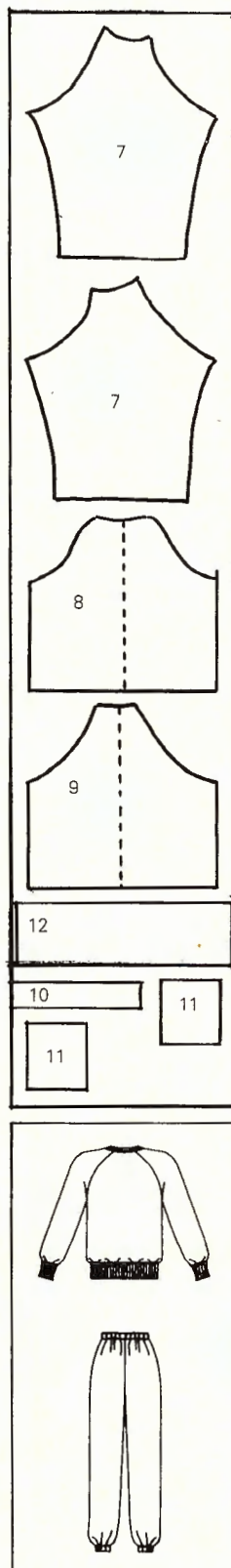
12 stitch punchcard machines



24 stitch punchcard machines



- A = 18.5 cm
- B = 9.5 cm
- C = 3.5 cm
- D = 28 [29, 30, 31, 32] cm
- E = 28.5 cm
- F = 6 cm
- G = 42 [43.5, 45, 46.5, 48] cm
- H = 51 [53.5, 56, 59, 61.5] cm
- I = 5 [5.5, 5.5, 6.5, 6.5] cm
- J = 4.5 [5, 5.5, 6.25, 6.75] cm
- K = 41.5 [42, 42, 42.5, 42.5] cm
- L = 54.5 [56, 58.5, 60, 62.5] cm
- M = 30.5 cm



TO APPLIQUE A PRINTED MOTIF

As shown, cut out the desired shape leaving a 1" border all round. Tack a piece of Vilene "Stitch 'n' Tear" to the wrong side of the knitted front section to cover the area of the applique and then tack the printed fabric to the right side over the Vilene.

Set your machine straight-stitch length to 1 and stitch all round where you want the finished edge to be. Trim off the excess printed fabric close to the stitching, taking care not to snip the knit. Set the zigzag width to about 2½ and the stitch length to the buttonhole setting and then cover the straight-stitching with satin-stitching.

On the wrong side tear off the Vilene "Stitch 'n' Tear".

SEWING WITH A SEWING-MACHINE

Sew the seams as directed in the pattern instruction leaflet. Use a narrow zigzag stitch (width 1-2), keeping the tension fairly easy to allow the seams to stretch a certain amount.

After trimming, the seam edges can be finished with zigzag stitching or with whichever one of the "overlocking" stitches, available on your machine, seems most suitable.

SEWING WITH AN OVERLOCKING MACHINE

We actually seamed, trimmed and overlocked the seams in one operation, in this particular case. This is not the way we generally use an overlocker but it seemed to be appropriate for a track-suit. Take care to align the left-hand needle with the seamline. Assemble the two garments in the order given in the instruction sheet.

STEPS 2, 4 AND 5

You are directed to "stay-stitch" the neck, sleeve and lower body edges. We suggest that you use the two lines of ease-stitching here, instead of stay-stitching, pulling up the bobbin threads slightly, in order to make the edges fit into the bands. Use a non-roll elastic for the trouser top and ankles.

BINDING WITH WOVEN FABRIC

WHAT A BIND! BUT IT'S YET ANOTHER WAY TO FINISH THE EDGES OF YOUR CUT-AND-SEW CLOTHES!

Those of you who have past issues of this magazine will perhaps remember the very narrow binding around the edge of the collar of the grey two-piece in the June issue, or the wider, jade-green binding around the neck and armholes of the blue vest-top in the August issue. Binding can be a very effective way of neatening and stabilising the cut edge of the knitted fabric by enclosing it in a strip of toning or contrasting fabric. Try out the procedure by making enough knitted fabric to cut out and sew a simple matinee jacket for a baby – then bind the edges of it with a pretty woven cotton.

You could use striped cotton or checked gingham as a binding fabric in experimenting with this, especially if the process is new to you; the straight lines are helpful. Work out how much length of binding you will need and then cut one or more strips, which, when joined, will produce this length. It is possible, of course, to buy ready-made bias binding but the process of making your own is fairly simple and you have a binding which costs less, is stronger, wider and in the fabric you choose.

TO MAKE THE BINDING

1. Take a piece of the woven fabric, preferably rectangular in shape – the larger the piece, the fewer joins you will have to make. (It is possible, however, to make an amazingly long length of binding from quite small pieces.) The cut edges of the piece should be straight with the grain of the fabric, so that a thread can be pulled off cleanly. See Fig. 1.

2. Fold the fabric so that part of the cut edge A-B lies parallel with the selvedge A-D and the selvedge B-C is lying straight with the cut edge D-C. This sounds complicated but is really very simple – see Fig. 2. If you have been sufficiently exact, the foldline will be on the true bias. Accuracy is important here because you will get crinkling in the binding if your bias-cutting is not "True".

CUT 'N' SEW

3. Cut along the foldline and then, along parallel lines, approximately 3.5 cm, 1½ in apart (possibly wider if your knit is a bit thick and chunky) until sufficient length will be produced when the strips are joined. See Fig. 3.

4. Check that the ends of all the strips are actually straight with the grain. Trim them so if necessary.

5. Join the strips, using a 6 mm, ¼ in machined seam with the stitch-length set fairly small – about one and a half. Match the seamlines, not the cut edges – see Fig. 4. Pieces to be joined can be put under the machine presser-foot in a continuous line, saving both thread and time – see Fig. 5.

6. Press the seam open and trim off the projecting corners. Fig. 6. Now your binding is ready for use.

TO APPLY THE BINDING.

First, a couple of helpful hints. Start the binding at a point where the join is least obvious – the centre back of the neck on the matinee jacket – and the underarm seam when binding the lower edges of the sleeves. Turn the diagonal end of the binding to the wrong side when starting – see Fig. 7. When the circuit is completed, overlap this by 1 cm, ¾ in as you finish and cut off the leftover binding at the same angle. The join is then diagonal and matches the other joins in the binding.

1. Place the right side of the bias strip to the wrong side of the knitted fabric, keeping the edges level. Do this on a table, keeping the work flat. Pin in position, placing the pins *across* the seamline. See Fig. 7 again. Take care to keep the two fabrics flat; do not stretch (or contract) either the knit or the bias strip, except when a curved edge is being bound. On *concave* curves (such as neck edges) you should stretch the binding slightly and on *convex* curves (such as a rounded collar edge) you should ease it slightly. **Note.** Angled corners will need to be mitred – you may find it easier to “round-off” any corners on the garment before starting to apply binding.

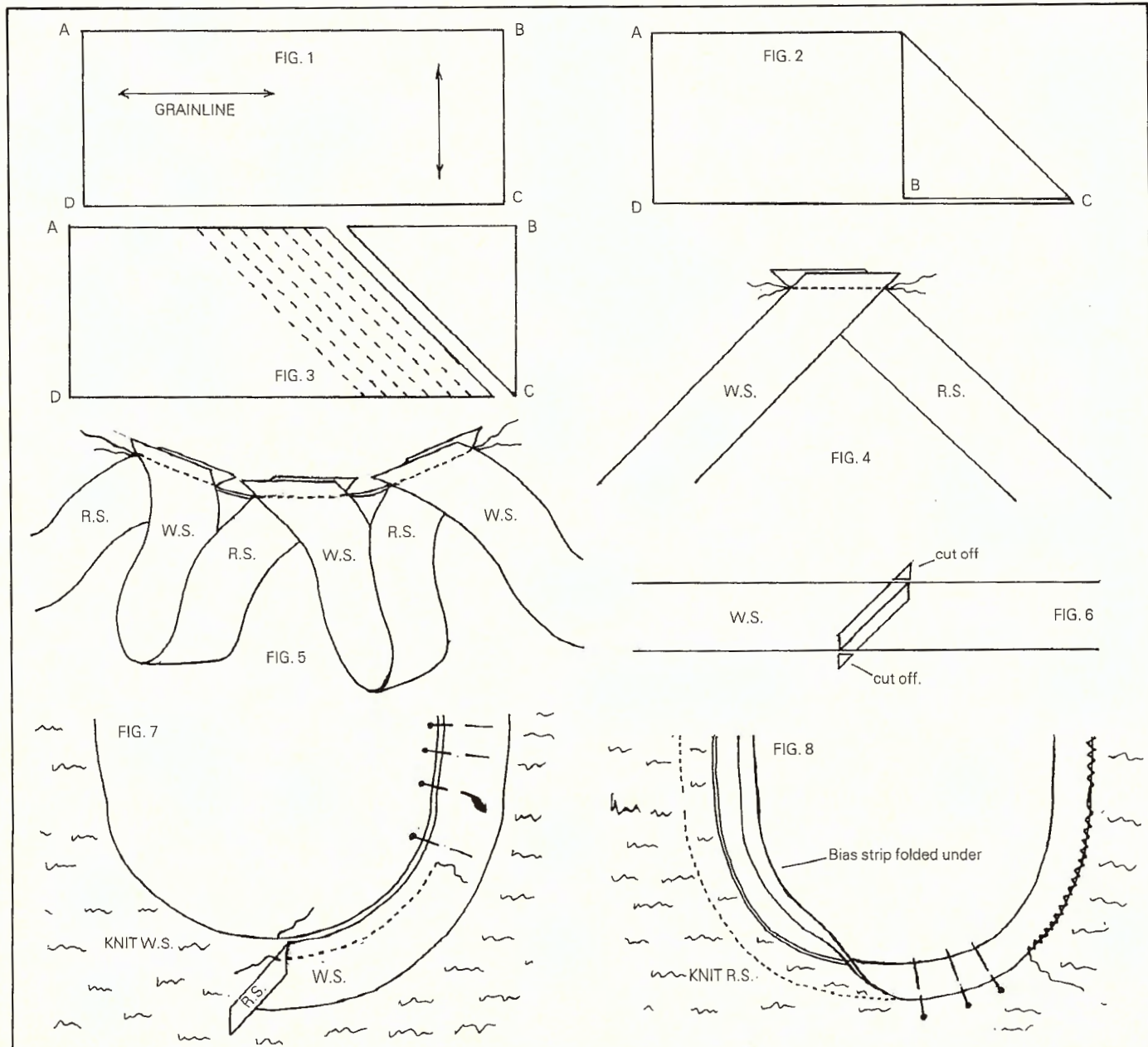
2. Machine-stitch, keeping the needle about 1 cm, ¾ in from the edges of the two fabrics, using a short stitch-length so that all the loose ends of the knit are securely sewn in. Remove each pin in turn, just as it gets to the presser-foot.

3. Turn the bias strip over to the right side of the knitted fabric, fold the raw edge under and pin it down (pins at right-angles to the binding, not parallel with it) so that the edge of the binding just covers the machine-stitching line. Use plenty of pins – one every inch at least. Take care not to pull the binding sideways so that it develops a crinkle.

4. Machine-stitch, using a short-length straight stitch very close to the folded edge of the binding. Alternatively, you can use a small zigzag stitch travelling on and off the folded edge. See Fig. 8.

NEXT MONTH you will be able to use this binding around the edge of a child's quilted jacket!

Pam Turbett



4 PATTERNED SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with ribber.

MATERIALS

Schaffhauser Mohair Souplesse. 8 [9, 9, 10, 10] x 50g balls in Black (MC).
4 [5, 5, 6, 6] x 50g balls in Blue (A).
2 [3, 3, 4, 4] x 50g balls in Red (B).
Schaffhauser St Tropez.
3 [4, 4, 5, 5] x 50g balls in White (C).

Mohair Souplesse is 50% Mohair, 50% Acrylic and St Tropez is 50% Cotton, 50% Virgin wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Woolgatherers, 10 Devonshire Road, London W4.

SILVER GAUGE READING

Mohair Souplesse is Medium yarn but note long fibres.
St Tropez is Medium yarn.

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in. Actual size: 105 [110, 116, 121, 127] cm, 41¼ [43¼, 45¾, 47¾, 50] in.
Length to shoulder 63.5 [64.5, 65.5, 66.5, 67.5] cm, 25 [25½, 25¾, 26¼, 26½] in.
Sleeve seam 49 [50, 50, 51, 51] cm, 19¼ [19¾, 20, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

26½ stitches and 49 rows to 10 cm, 4 in measured over slip/skip stitch and Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The following card should be punched, if required, before starting to knit.

Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

SLIP/SKIP STITCH AND FAIR ISLE PATTERN

* Set carriage to slip/skip stitch. K 2 rows B, 2 rows A and 2 rows B. Set carriage to Fair Isle *. K 14 rows MC/A. Rep from * to *. K 14 rows MC/C. These 40 rows form patt.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 70 [73, 78, 81, 85] Ns at left and 70 [73, 77, 80, 85] Ns at right of centre 0 to WP. 140 [146, 155, 161, 170] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement on both beds). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib (2x1 N arrangement) knitting. Set RC at 000. Using MT-1/MT-1, K33 rows. Transfer sts for st-st *.

1ST AND 2ND SIZES

Inc 1 st at each edge.

3RD AND 4TH SIZES

Inc 1 st at right edge.

ALL SIZES

142 [148, 156, 162, 170] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip/skip stitch and Fair Isle patt. K 142 rows. RC shows 143 and work measures 36.5 cm, 14½ in. Place marker at each end **. K 132 [138, 142, 148, 152] rows. RC shows 275 [281, 285, 291, 295] and work measures 63.5 [64.5, 65.5, 66.5, 67.5] cm, 25 [25½, 25¾, 26¼, 26½] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MC, cast off centre 22 sts. Using nylon cord K 60 [63, 67, 70, 74] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

* Cast off 7 [8, 8, 9, 9] sts at beg of next row and 4 sts at beg of next row. Rep from * 3 times

more. Cast off 7 [8, 8, 9, 9] sts at beg of next row, K 1 row. Cast off rem 9 [7, 11, 9, 13] sts. With carriage at right, unravel nylon cord over rem Ns bring Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip/skip stitch and Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

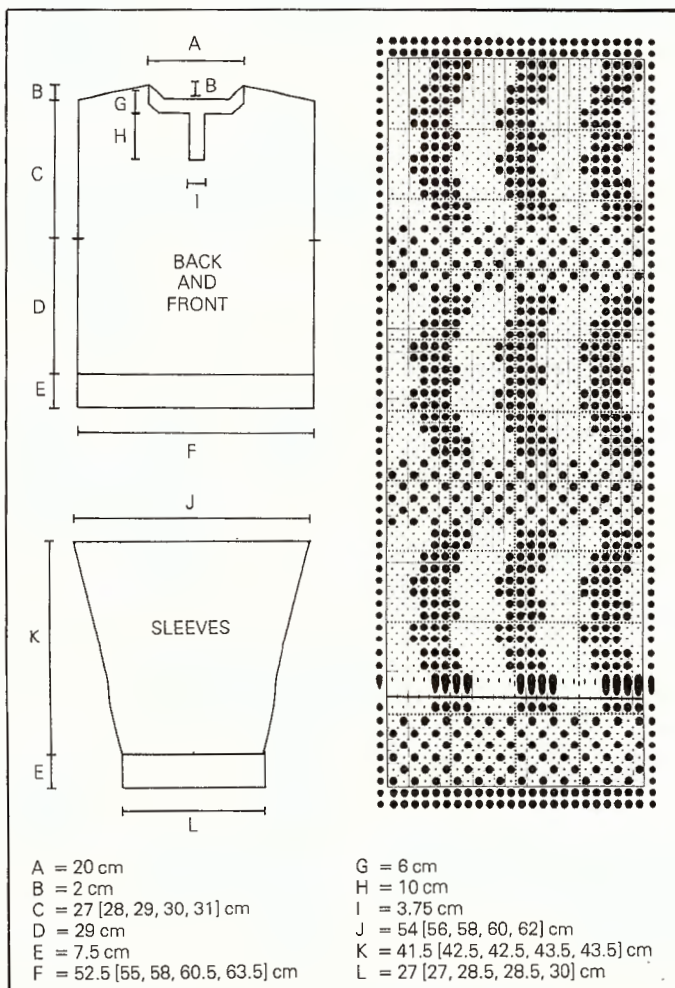
Work as for back to **, K 64 [70, 74, 80, 84] rows. 68 rows less have been worked to shoulder than on back.

SHAPE FRONT OPENING

Note patt row on card. Using a length of MC, cast off centre 10 sts. Using nylon cord, K 66 [69, 73, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 49 rows.

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows. 44 [47, 51, 54, 58] sts. K 2 rows.



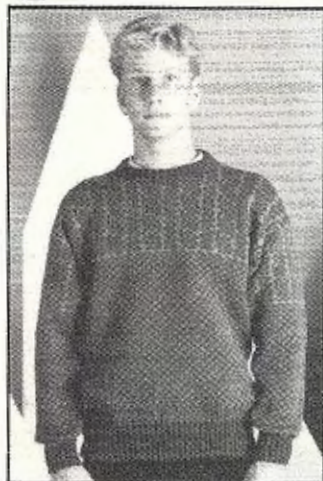


5





5 FAIR ISLE SWEATER



SHAPE SHOULDER

14 Cast off 7 [8, 8, 9, 9] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 9 [7, 11, 9, 13] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip/skip stitch and Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right set machine for 2x2 rib (2x1 N arrangement). Push 36 [36, 37, 37, 40] Ns at left and 35 [35, 37, 37, 40] Ns at right of centre 0 to WP. 71 [71, 74, 74, 80] Ns. Work as for back from * to *.

1ST AND 2ND SIZES

Inc 1 st at right edge.

3RD AND 4TH SIZES

Inc 1 st at each edge.

ALL SIZES

72 [72, 76, 76, 80] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip/skip stitch and Fair Isle patt. Shape sides by inc 1 st at each end of every 5th row until there are 144 [150, 154, 160, 164] sts. K 24 [13, 13, 4, 4] rows. RC shows 205 [209, 209, 215, 215] and work measures 49 [50, 50, 51, 51] cm, 19¼ [19¾, 19¾, 20, 20] in. Cast off.

NECK AND FRONT BAND

Push 170 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 8 rows. Using MT+2, K 1 row. Using MT, K 8 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to correct measurements. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Fold neck and front band in half and pin into position around neck and side edges of front opening. Unravelling WY as required backstitch through open loops of last rows worked in MC, first on the inside, then on the outside. Sew ends to cast off sts at centre front.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard machines with ribber.

MATERIALS

Many A Mickle 100% Pure New Shetland Wool.
300g in MC.
200g in A.
300g in B.

This yarn is 100% Pure New Shetland Wool. The jumper is available as a kit from Many A Mickle, 1 Cobden Street, Darwen, Lancs BB3 2NY. The kit includes all necessary Shetland Wool with enough wool to allow a choice of colour for welts, cuffs and neckband. These can be knitted either in the maincolour or in the B colour. The kit also includes full instructions, plus alternative instructions for making a cardigan and 3 premarked punchcards. Those with Electronic machines please ask for alternative pattern layout complete with co-ordinates. The kit called the Bressay costs £21.50 and is available in 3 different colourways: Silver/Blues; Green/Browns and Pink/Mauves. The cost includes post and packing and VAT.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust/chest 87/92 [97/102, 107/112] cm, 34/36 [38/40, 42/44] in.
Actual size 99 [111, 120] cm, 39 [43¾, 47¼] in.
Length to back neck 60 [64.5, 67.5] cm, 23¾ [25½, 26½] in.
Sleeve seam 46.5 [49.5, 52] cm, 18¼ [19½, 20½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The following cards should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN

BACK AND FRONT

K 1 row MC only (st-st) and 10 rows MC/A. Remove card. Insert punchcard 2 and lock on first row. K 1 row MC/A. Release card. K 97 [105, 111] rows MC/B. Remove card. Insert punchcard 3 and lock on first row. K 1 row MC/B. Release card. K 90 [98, 102] rows MC/A.

SLEEVES

K 1 row MC only (st-st) and 10 rows MC/A. Remove card. Insert punchcard 2 and lock on first row. K 1 row MC/A. Release card. K 82 [87, 92] rows MC/B. Remove card. Insert punchcard 3 and lock on first row. K 1 row MC/B. Release card. K 63 [68, 71] rows MC/A.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib. Push 75 [84, 91] Ns at left and right of centre 0 to WP. 150 [168, 182] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC or B, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 37 [39, 41] rows. Transfer sts for st-st. Insert punchcard 1 and set to first row without locking. Set carriage for patt. Set RC at 000. Using MT, cont in Fair Isle patt. K 110 [118, 124] rows. Work measures 37 [39.5, 41.5] cm, 14½ [15½, 16½] in. Place marker at each end *. K 90 [98, 102] rows. RC shows 200 [216, 226] and work measures 60 [64.5, 67.5] cm, 23¾ [25½, 26½] in.

SHAPE SHOULDERS

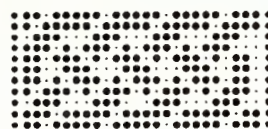
Using a length of MC, cast off 45 [54, 61] sts at both edges. Using WY, K a few rows in st-st over rem 60 sts and release from machine.

FRONT

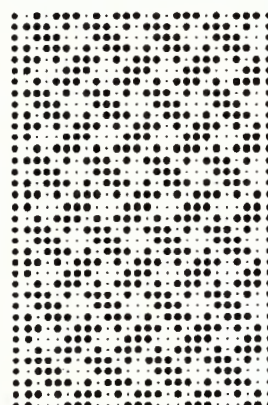
Work as for back to *. K 60 [68, 72] rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Push 90 [99, 106] Ns at right to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 15 rows. K 15 rows. Cast off rem 45 [54, 61] sts. With carriage at right, push 60 [69, 76] Ns at right from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side. Cont in st-st for neckband.



Punchcard 1



Punchcard 2

NECKBAND

With carriage at right, push rem 60 Ns from HP to UWP. Push 14 Ns at both edges from NWP to WP. Pick up 14 sts up each side of neck and place on to Ns. Push 56 Ns at right from NWP to WP. With P side of back facing, replace sts on to Ns dec evenly. 144 sts. Using MT+1 and MC or B, K 2 rows. With ribber in position, transfer sts for 2x2 rib. Using MT-5/MT-5, K 32 rows. Transfer sts for st-st. K 1 row. Cast off.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib. Push 35 [37, 37] Ns at left and right of centre 0 to WP. 70 [74, 74] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC or B, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using

MT-5/MT-5, K 25 [27, 29] rows. Transfer sts for st-st. Insert punchcard 1 and set to first row without locking. Set carriage for patt. Set RC at 000. Using MT, cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 4th row until there are 138 [150, 156] sts. K 22 [16, 12] rows. RC shows 158 [168, 176] and work measures 46.5 [49.5, 52] cm, 18½ [19½, 20½] in. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions with yarn.

MAKING UP

Join shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half and catch down on inside.

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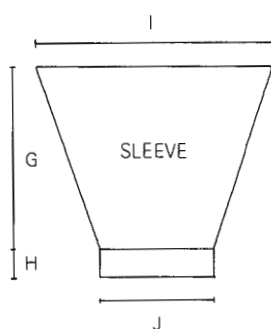
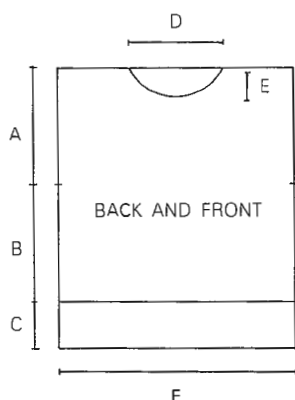
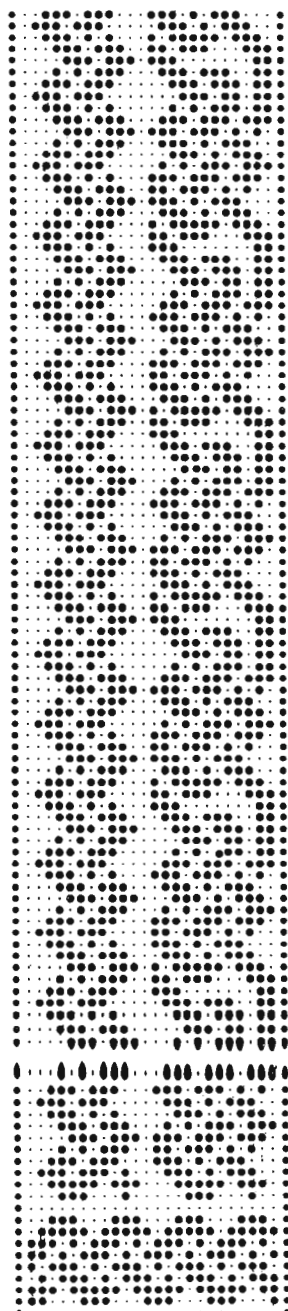
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- A = 23 [25, 26] cm
B = 28 [30, 31.5] cm
C = 9 [9.5, 10] cm
D = 20 cm
E = 7.5 cm
F = 49.5 [55.5, 60] cm
G = 40.5 [43, 45] cm
H = 6 [6.5, 7] cm
I = 46 [50, 52] cm
J = 23 [24.5, 24.5] cm

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TALKING POINT

"KNITTING WARM"

One of the delightful aspects of our craft is that we frequently practice it during the winter months, so that the notion of knitting warm seems quite natural even though we may make things for the following summer while we sit by the fire.

Knitting to be warm needn't mean simply making thicker or bigger sweaters. The layered look is not only high fashion now but also a very practical idea. Wearing lots of fine layers of clothing will not only keep you warm, it is an excellent method of controlling your body warmth too, particularly if you have to move about from place to place where the temperature alters. It is easier to adjust to a warmer room temperature if you can strip off a layer or two and remain presentable and similarly replace the layers when it's time to leave.

YARNS WITH BUILT-IN WARMTH

Probably the first yarn that comes to mind in this category, is wool. Pure wool in its natural form has the ability to absorb water without feeling wet. Further, when it is wet, it gives out heat. This is one of the reasons for its use in fishermen's sweaters. It also has marvellous elasticity, so that when it is stretched it will return to its former size and the tiny fibres will trap the warm air, making it a fine yarn to use for insulation. Even when wool is used in an open pattern, it still provides warmth, working on the same principle as cellular blankets.

Working with machine knitting yarns is a great advantage, in that very fine wool is still obtainable and a fine lacy slipover will give cosy warmth over a shirt or provide a neat camisole layer underneath. Because the yarn is so fine, the cone will possibly yield far more than one person can use, so a "joint-buy" will be a good idea. Other yarns of natural fibre make for good insulation too. Soft fine cotton which we generally think of as suitable for summer wear, when worked in loose styles and worn under a layer of wool makes for a comfortable combination. The principle of string vests has always been sound. A vest which seems full of holes doesn't look as though it would keep out the cold, but it has proved to be a

good thing for years. The holes in the underwear cause the air between the vest layer and the next layer to remain warm. If you have a mind to make some undies on your machine they need only be the very simplest shapes and made in very fine wool or cotton in lacy styles could be very competitive with the stores' prices.

If you really wanted to be one up on the stores when it comes to undies, how about using some fine silk yarn? There's nothing quite like pure silk when it comes to underwear and what's more, it's warm too. But for sheer luxury, it takes some beating and you could be making it for yourself, to your very own measurements and at a fraction of the cost of similar garments from shops. Perhaps you could combine the quality of silk with the benefits of thermal yarns? If you can find both yarns fine enough to combine into a three or four ply thickness, you would have the best of both worlds, glamour and central heating!

Most of these suggestions have been for underwear but the silk and fine cotton or wool will make splendid over garments too. For winter-parties where you cannot be sure of a warm welcome, or a warm house, there's nothing like a very fine wool shawl over the shoulders and this can be worked up in no time on your machine. If you prefer a warm lace sweater, this could be worked in straight piece and just sewn on the shoulders, leaving a slash neckband and the cuffs and lower edges drawn up with cord ties. A long lacy stole forms into a warm evening wrap if you draw the narrow ends into cuffs to slip over the wrists.

OUT AND ABOUT

We have already pointed out that wool can be fairly waterproof. When knitted finely it forms a fabric that little of the elements can get through. A really windproof jacket needs more than four ply thickness, so if you aren't happy working at thicker than four ply, try working two garments on a tighter than usual tension. Two of these worn together form a wonderful protection. For even greater comfort, you could try sewing a layer of quilting or wadding between the two. Wadding comes in many types and thicknesses and need not make the garment too bulky. It is quite common to see coats made in this way, called "Duvet" coats — why not knit them? Even a



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single knitted layer of jacket is easily lined since the modern quilting comes with a fabric patterned layer on one side and makes an attractive lining to the jacket. You can use the cut and sew method, or, if you prefer, make the jacket pieces on the knitting machine and cut the pieces of quilting to match the knitted pieces. The quilting can be attached to the knitting before, making up in one of two ways. It can be stitched to the wrong side in diamond shapes by hand or sewing machine, this needs tacking first and stitching with a loose stitch to stop the knitting from cockling in the sewing, or attach to the wrong side of the knitting with an occasional small catch stitch that won't show on the right side of the knitting. Having seamed the knitting, turn in the raw edges of the quilting and neatly slip stitch to the knitting seams. This method cuts down on some of the bulkiness at the seams.

If you have enough layers of clothing and the weather is dry although cold, a top covering of a hairy yarn will keep in the warmth. Mohair is the most obvious choice. It is frequently worked quite loosely to make sure that the fibres are not trapped in the needles, even with the large loops this causes. It is the hairs in the fibres that hold the warmth. Some people are allergic to mohair and angora yarns, even pure wool makes some folk itch, but they shouldn't miss out on this form of personal central heating - try wearing it over cotton shirts. Even if you make a simple cotton tee shirt as your foundation garment, perhaps you can have the layer of wool without it touching your skin.

We are fortunate these days in that many of our yarns have been made machine washable, occasionally the technique smooths out the fibres and may provide a fabric that is not so irritating to rash-prone skins. Worth a try perhaps.

THE LITTLE EXTRAS

Leg warmers and their little sisters, ankle warmers came in as a fashion fad, but let's hope they stick around a long time. They are a boon to machine knitters. They are so quick to make and can be knitted in so many different colours and yarns, you can afford to have a new pair for every change of mood and they can make all the difference to frozen feet. Those head warmers that seemed to appear overnight last winter, some people called them snoods (weren't they things like big hair nets?), others called them cowl scarves. Whatever their name, they were super and look as though they're here to stay. Again these are so easily knitted, even on a single bed machine. Like the leg warmers, just a straight piece of knitting, folded

and seamed. The leg warmers could be made from a sleeve pattern if you wanted them shaped and a cowl could be worked on the same principle, but wider, with the ribbed edge either round the neck or the face and the other end hemmed. Children don't have to miss out on these winterwarmers. Not only can they have tiny leg warmers, they can also have the snoods and a straight piece as a muff will keep out a lot of cold. A muff can be lined with quilting or, for speed, make a tube with ribbing at both ends. The child puts its hands in and the ribbing goes up the outside of the sleeves. Sounds a bit like a strait-jacket doesn't it, but it works for warmth.

A baby bag is just as easily made. Just make a straight piece of knitting and fold it into an oblong and sew the side edges. Hem the top open edges and run a cord through. At this stage it will look like a school shoe bag, but you can put baby's legs into the bag and loosely tie it at waist level as a kicking bag. If this seems a short term project, try making the bag as a long knitted tube, hem and cord the waist end as before but do the same at the foot end too, to give the baby leg room and you will be able to use it as the baby grows longer. The baby bag idea can be developed to make a matinee-type jacket, but, instead of making it about 25 centimetres long, make it full length, plus a few centimetres and insert a full length zip and cord tie the foot end for an instant sleeping bag. And like all the best sleeping bags it can be used as a dressing gown when the baby becomes a toddler - provided you have made the jacket part large enough.

HANGING UP YOUR KNITTING

It has been said that some of our prize examples are too good to wear and should be hanging on the walls. Have you ever considered doing just that? Would you like to have some knitted examples to keep you warm in the winter? Duvets are all very well, but how about a bedspread made by yourself - an heirloom to hand down? People used to hang hand made woven tapestries on their walls, would you wish to make knitted pictures on your machine? There's no doubt that they would help to increase the warmth of your home, even curtains, knitted and stretched tightly over the windows would provide splendid insulation. Many of these attractive items have disappeared from our homes because people just haven't the time to make them by hand. We could begin such a trend because knitting machinists have time on their side. If you would be interested in ideas for giving your home that type of welcoming warmth, do let us know.

Shelagh Hollingworth

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SINGER SPECIAL

THE SINGLE MOTIF ON 400 & 600 SINGER KNITTING MACHINES

This month we will learn how to put a single motif on a garment. Because I had not knitted one of these on the 600 for some time, it was easy to pretend I was a beginner, listening to tape 5b and trying to understand the instruction book. I really appreciated what it felt like to knit as a beginner – it actually took me quite a long time to unravel the mystery.

Page 15 of the instruction book states, 'Decorative type of design:- Set the cursor at the place of your choice. It will correspond to the first left-hand column of your design.' Which is fair enough, but as you are knitting with the wrong side of the work facing you it alters the situation. Say for instance, you require your motif between needles ten and 21. Because the wrong side of your knitting is facing you, 'setting the cursor at the place of your choice' would mean that to get the first stitch of the motif opposite needle number ten on the right side of the garment (if your design is eleven stitches wide) you would need to set the cursor opposite needle 21 because your design is knitting towards the right-hand side on the RIGHT side of the garment. This illustrates why some beginners get so confused.

Cast on 60 stitches and knit a few rows ending with carriage at right. Insert the second yarn guide and your contrast yarn. Push in the Jacquard key and the V key simultaneously. Put the needle return buttons in the upper position.

We will try the duck design on page 64 of your pattern instruction book. This design

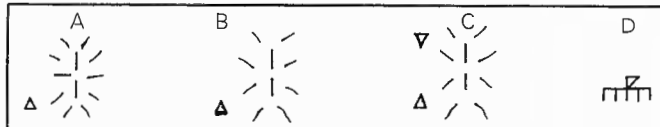
consists of eleven stitches and 16 rows and we will choose to knit the design between needles ten and 21.

First program your design into the box. Press the key F (function). A flashing horizontal (Diagram A) will appear in the red panel meaning that the machine is asking you how many stitches wide your design is. Press the key +1 until you see the required number of stitches.

Press the key F and this time a flashing vertical sign (Diagram B) appears in the red panel meaning, 'How many rows does your design require?' Press the key +1 until you see the number of rows in the red panel. Press key F again and a flashing vertical sign with two arrows appears (Diagram C) indicating that the panel is now ready to be programmed. Using the special white pen-like tool supplied with your machine, push it into each hole of line 1 of your design panel. If you make a mistake, cancel the line by pressing the cancel key which is the first switch on the right; then repeat line 1 again. Press key +1 and a flashing 2 will appear. Push the tool into each hole of line two, repeating this procedure until all lines are programmed. Now press key F.

Program the alternate motif eliminator function. Press key F again until a steady, non-flashing figure appears and now make your final check. The cursor must be pressed close to the stop nearest to the carriage.

Are your needle return buttons pointing upwards? Is the Jacquard key pressed in together with the knit key? Is the second yarn guide secure?



1. Set the cursor opposite needle 21 on the right-hand side of centre 0.
 2. Press the key setting of a design (Diagram D).
 3. Move the cursor five needles to the right; you will now have the centre of the cursor opposite needle 26 to the right of centre 0.
 4. Hold the cursor and push the right-hand cursor stop against it and lock it – remember, turn left to lock.
 5. Move the centre of the cursor the width of your motif, in this case eleven needles towards the left-hand side opposite needle 15.
 6. Move centre of cursor five more needles to the left opposite needle number ten.
 7. Hold cursor and push left-hand cursor stop against it and turn it left to lock it.
- Move the cursor back to the carriage side.

If all is well – KNIT, making sure the carriage passes the cursor stops on every row or it will not give a pattern. The secret of success is practice and it will help if you knit a few squares until you have mastered the technique. When you have succeeded in knitting several motifs, turn your attention to the small holes which appear around the edge of the design. To eliminate these, take the contrast yarn at the side where your carriage is and wrap it anti-clockwise round the first needle next to your design (this needle is already holding the main yarn). Now bring the contrast yarn forward and lay it on to the front flow combs and knit the row. Do this at the beginning of every row until your motif is finished. Remember – practice makes perfect. Lilian Carney

6 WOMAN'S GILET



PATTERN RATING

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MATERIALS

Academy 4 ply.
1 [1, 1, 1] × 400g cone in White (MC).
Antibes
1 [1, 1, 1] × 400g cone in White (C).

Academy is 100% High Bulk Acrylic and Antibes is 80% Acrylic and 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Ambergarn, Greendale Mills, Thackley Old Road, Windhill, Shipley. W Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 86 [91, 95, 100] cm, 33¾ [35¾, 37½, 39½] in.
Length to back neck without fringe 49 [49, 51.5, 51.5] cm, 19¼ [19¼, 20¼, 20¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

26 stitches and 45 rows to 10 cm, 4 in measured over weaving pattern (stitch size setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

MAIN PART

Using closed edge cast on method and MC, cast on 104 [104, 110, 110] sts on back bed.

2310 MACHINES

Centre cursor and set cursor stops 15 Ns past first and last Ns in WP. Set pattern and box as shown in diagram A.

600 MACHINES

Centre cursor and set cursor stops 15 Ns past first and last Ns in WP. Set pattern and box as shown in diagram B.

BOTH MACHINES

Set RC at 000. Using stitch size 4,

cont in weaving patt, weaving with C. K 6 [6, 8, 8] rows.

SHAPE NECK

Inc 1 st at beg of next and every foll 4th row until there are 107 [107, 113, 113] sts, K 3 rows. Inc 1 st at beg of next and foll alt row, K 1 row. Cast on 2 sts at beg of next and foll alt row, K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 4 sts at beg of next row, K 1 row. Cast on 5 sts at beg of next row, 128 [128, 134, 134] sts, K 63 [69, 71, 77] rows. RC shows 96 [102, 106, 112].

SHAPE ARMHOLE

Cast off 68 [68, 72, 72] sts at beg of next row, K 1 row. Cast on 68 [68, 72, 72] sts at beg of next row, K 63 [69, 71, 77] rows. Place marker at right edge, K 64 [64, 68, 68] rows. Place marker at right edge, K 64 [70, 72, 78] rows. RC shows 290 [308, 320, 338].

SHAPE ARMHOLE

Cast off 68 [68, 72, 72] sts at beg of next row, K 1 row. Cast on 68 [68, 72, 72] sts at beg of next row, K 63 [69, 71, 77] rows.

SHAPE NECK

Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st

at beg of next and foll alt row, K 3 rows. Dec 1 st at beg of next and every foll 4th row until 104 [104, 110, 110] sts rem. K 5 [5, 7, 7] rows. RC shows 388 [412, 428, 452]. Cast off.

ARMHOLE FRINGES

With carriage at right, set machine for 1×1 rib. Push 13 Ns at left and right of centre 0 on back bed to WP. Push corresponding Ns on front bed to WP. Arrange Ns following diagram. Using C cast on and K 3 tubular rows. Carriage is at right. Set carriage following diagram. Using stitch size 4. K until long enough to go around armhole edge. Cast off.

EDGE FRINGE

Work as for armhole fringe until long enough to go around all edges.

MAKING UP

Join shoulder and fringe seams. Fold fringes in half and sew in position.

COMPETITION RESULTS

This month we're pleased to bring you the names of the six winners of our November Competition.

The hidden phrase was – TOO MANY SPARE RIBS and copies of *Exclusively Yours* are on their way to:-

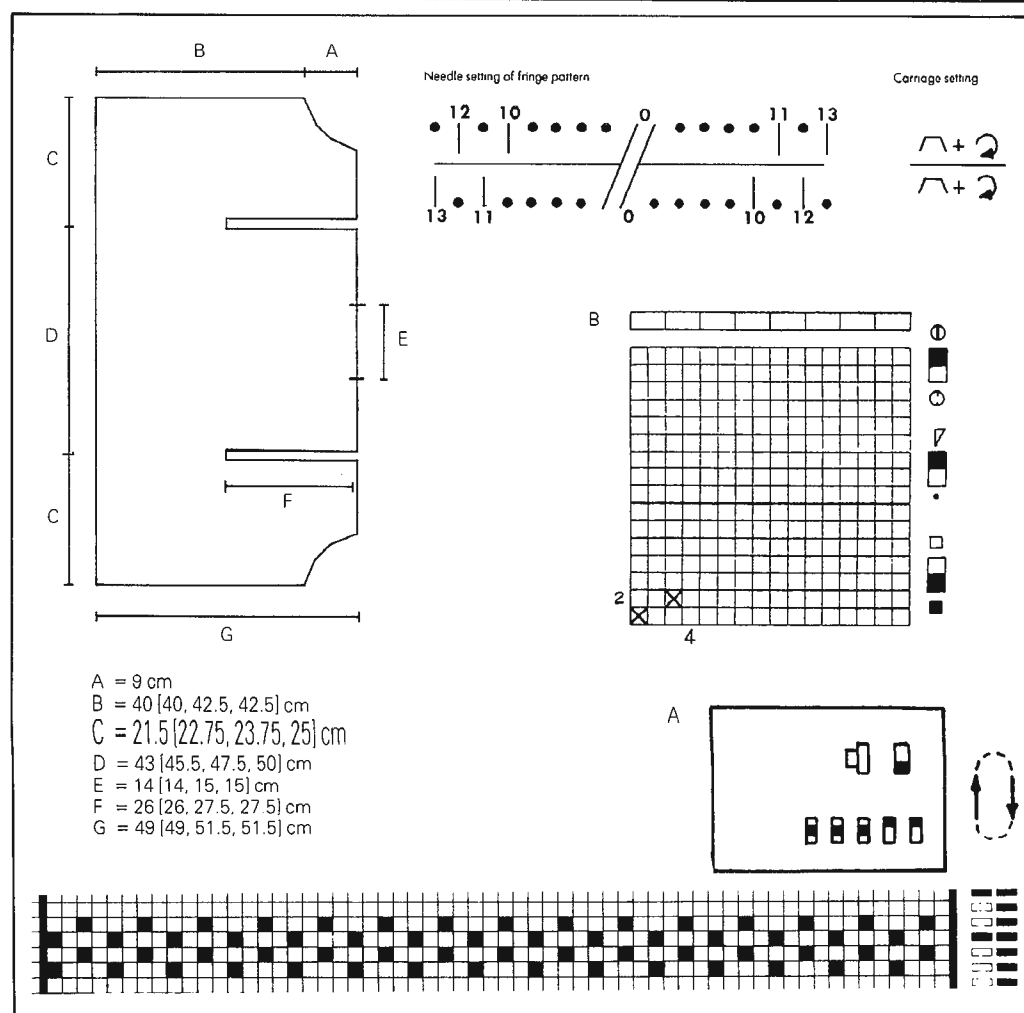
Mrs L Vorley, 32 Masfield Crescent, Romford Essex.
Mrs Dorothy Waite, 124 Station Lane, Seaton Carew, Hartlepool, Co Cleveland.
Mrs G Beton, 110A Selborne Road, Southgate, London N14 7DG.

Mrs L A Tilbury, 10 Manor House Way, Brightlingsea, Colchester, Essex.

Mrs J E Stevenson, 41 Blackthorn Drive, Stopsley, Luton LU2 8EE.

Mrs S Palmer, 31 The Vale, London NW11.

Many congratulations to all our winners.



6



7



7 BATWING JUMPER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines. We used a Brother KH260.

MATERIALS

Viceroy Classic Mohair.
1 [1, 1, 2, 2, 2, 2] × 400g cones in White (MY).
Offray Knitting Ribbon.

Classic Mohair is 78% Mohair, 13% Wool, 9% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Hertfordshire Knitting Centre, 26 The Stow, Harlow, Essex. Trade and mail order enquiries welcome.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102,

107] cm, 30 [32, 34, 36, 38, 40, 42] in.
Actual size 77 [83, 88, 94, 100, 106, 111] cm, 30¼ [32¾, 34¾, 37, 39½, 41¾, 43¾] in.
Length to back neck 55.5 [55.5, 55.5, 58, 58, 60.5, 60.5] cm, 21¾ [21¾, 21¾, 22¾, 22¾, 23¾, 23¾] in.
Sleeve seam 44 cm, 17½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

11½ stitches and 20 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Using MY, cast on 56 [60, 64, 68, 72, 76, 80] sts by hand. Using MT-2, K 15 rows. Drop the 3rd and every foll alt st and pick up as

for ribbing. Set RC at 000. Using MT, K 100 [100, 100, 105, 105, 110, 110] rows. On centre 28 sts, drop every alt st 7 rows down and pick up as for ribbing. Work measures 55.5 [55.5, 55.5, 58, 58, 60.5, 60.5] cm, 21¾ [21¾, 21¾, 22¾, 22¾, 23¾, 23¾] in.
Cast off loosely.

FRONT

Work as for back

SLEEVES

Push 18 Ns at left and right of centre 0 to WP. 36 Ns. Using MY, cast on by hand. Using MT-2, K 15 rows. Drop the third and every foll alt st and pick up as for ribbing. Set RC at 000. Using MT, cont in pattern following chart and shape sides by inc 1 st at each end of every alt row until there are 110 sts. K 3 rows. RC shows 77 and work measures 44 cm, 17½ in. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Sew sleeves into position matching centres to shoulder seams. Join side and sleeve seams. Oversew armholes with offray ribbon. Make ribbon bows and attach to front.



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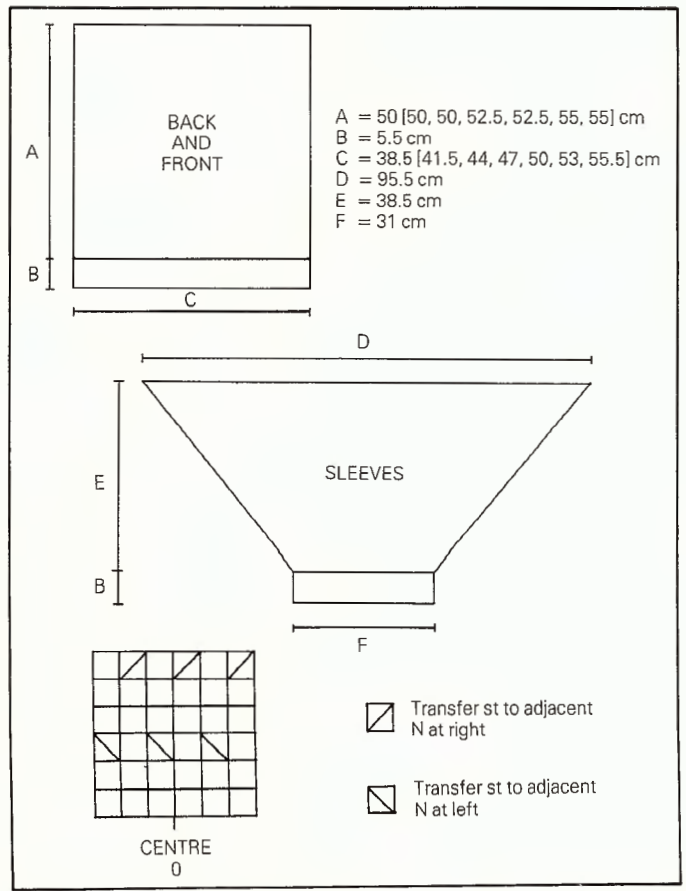
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ACCESS



DEAR ANNE...

Dear Anne

I am a mature student taking a City and Guild Textile Course. Machine knitting is my main interest and I am now trying to obtain a circular sock knitting machine. Could I appeal through your letters page if any of your readers know where I could buy one of these hand operated machines? I would be very pleased to be put in touch with anyone who might help me find one of these hosiery machines to help with my studies.

Mrs D Hayward
Bristol

Dear Anne

I wonder if you can help on the subject of copyright. I bought a Wendy pattern of Rainbow Brite by Joy Gammon. I did it in intarsia on my knitting machine for my niece. Now I have been told that I cannot knit this garment and sell it, or put it in a shop for sale. Is this true? As a lot of people knit for profit, does this mean that any book or magazine pattern cannot be knitted up or sold? I wonder if you could write an article on the subject, as I am sure many people are confused by the situation. Here is a useful tip to pass on to your readers. When you have made your tension piece and let it rest, drop it gently on to a piece of sandpaper which has been stuck to a lino tile or a piece of strong cardboard. This will hold it steady while you measure it.

Mrs P Rimmer
Abergele, Clwyd

Many readers are confused by the question of copyright, Mrs Rimmer. Here are a few general guidelines. The copyright on cartoon and toy characters is usually owned by the creator of the character who issues limited licenses to manufacturers who want to use that character to decorate something they want to sell. The creator then takes a royalty payment from the manufacturer for every item sold. As well as paying for the idea, this gives the copyright holder control over how his character is used. If you are selling garments for profit using a recognised character, you must apply for a license and pay the royalty fees.

Dear Anne

I'm writing to you in the hope that one of your readers can help me. I bought a Brother 710 and have quite a good selection of patterns for it, but unfortunately I cannot find any for Fair Isle yokes. As my machine only has an eight stitch repeat, it's nearly impossible for me to convert 24 stitch patterns to fit in. I'd be most grateful to any of your readers for help, either for Fair Isle or any patterns at all.

Mrs Rita Sivewright
Fraserburgh, Aberdeenshire

Dear Anne

If any of your readers has a husband who plays golf and owns a trolley, they will find the trolley useful if they have to transport their knitting machine manually. I go to classes and can't always get

a lift, and found the golf trolley ideal! Of course, my husband had a little moan, but it saved him trying to fit my lift in at a very awkward moment!

Lilian Lingwood
Romford

Dear Anne

I've owned a Singer Electric Machine for three years. For the past year it has sat in the cupboard, just another white elephant. However, now the 'woolly' weather has arrived, I have decided to have another go. I attempted the honeycomb sweater from your June issue and it really is terrific! Having made progress, I have a bit more confidence and pass on a tip for Singer owners. I find that a block of polystyrene about two inches square is handy for keeping your tools tidy.

Mrs I M Lawson
Tyne & Wear

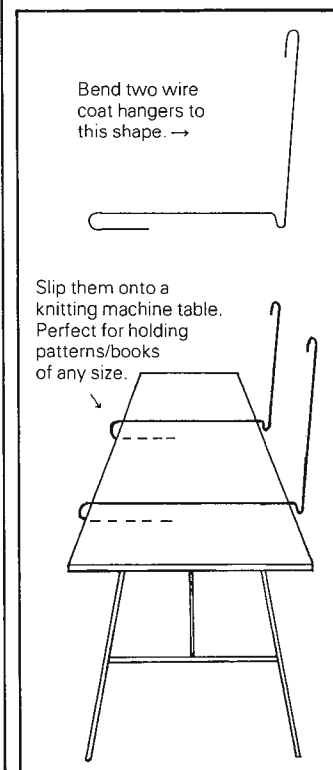
Dear Anne

I've come up with an idea (which costs nothing) for keeping my patterns and books from slipping off my knitting table. It really works! All you need is a couple of wire coat hangers. You bend them round to fit the table and it does save you having to stoop to the floor every few minutes to find your pattern. I hope it will help other readers to solve this irritating problem. As you can see from my drawings, I'll never make a living at drawing but I hope you can

understand just how they work. You can push them together, or space them apart depending on the size of your book or pattern.

Shirley Bruce
Ellon, Aberdeenshire

Thank you for sending us your tip, Shirley. We've drawn the table for you, but I must confess we haven't tried out the coat hangers yet!



The Woolleys

by Doug Baker



TALKING TOYOTA

This month's Toyota news coincides with the machine being shrouded in dust covers while the room is being decorated – know the feeling? But it does give me the opportunity to tell you about some of the things I have discovered since my first efforts and many of these tips have arrived in kind letters from readers. I no longer have to ask whether you Toyota users are out there – I know you are, that you are interested to hear what other Toyota users are doing and that you are happy to pass on any ideas you have.

One of my very first cries for help concerned picking up a stitch or two dropped in the middle of a fairly large piece of work. The books all say something on the lines of "insert the latch hook from the far side (the knit side) and pick up the stitch in the reverse method of picking up stitches on the purl side. Having tried this I came to the conclusion that I would need to reach right round the work to get at the stitches in the centre (and risk losing a few more stitches) or, getting really silly, I would have to lie on the floor and work upwards, neither of which would do my "iffy" back much good. I was discussing this with Mrs Jill Curry and she suggested that it might be simpler to place the row of stitches on to the garter bar and reverse the stitches, pick up the stitch(es) on the near side, which is easy, then reverse the whole row again. This seems quite a good answer to the problem with just a few reservations. As a beginner I don't have a garter bar and I rather doubt that other beginners have one either. They seem to be more for experienced workers. It might take as much time to complete this operation as to do the "leaning round to the far side" method. But what really struck me later was that Mrs Curry treated the exercise as hypothetical. I must phone her some time and ask her what she actually does when she drops a stitch, can it be that she never has?

On the same subject – the dropped stitch thing was on my mind when I trekked down the lane to see my friend Brenda the other day, she of the Toyota and Knitmaster machines. I told her about this great idea for using a garter bar (which I didn't have) to pick up a stitch dropped in the centre and she said that she had a

method she had always used and that it would be easier to show me than to describe. We tore ourselves away from the tea and cakes and went to her knitting room and this is what she showed me, as best I can describe. Bring out to holding position about six stitches to each side of the dropped stitch, the remaining stitches should remain on the hooks quite easily. This will form a space between the knitting and the needle bed. If you stand or sit so that you are directly above the space it is easy to look down and see the right side of the work. Then it is the work of a moment to pick up the stitch from above, BUT, don't use the latch tool, use a normal fine crochet hook. The latch tool keeps closing up as you catch in the new loops and it's difficult to keep on re-opening it. A crochet hook works in the same way without opening and closing. There was no question of this system working. Brenda was quite happy to tell me that she drops stitches, even with all her experience. With a bit of luck I may not need to put it to the test for a long time. If you have other ways of tackling this problem do let me know. It's always interesting to hear other people's methods and you may want to tell me how you are coping with a garter bar on your machine.

ISOLATING MOTIFS

It was not dropped stitches that took me to Brenda it was another problem. The Editor has asked me to work on a garment that I had originally sketched out to be worked on another type of machine, or even as a hand knit. This involves working a lace motif in the centre of the work. I can't write a pattern that I could not work myself, so I set about working out how to isolate one single lace motif. I'm quite happy now about working lace right across the bed, indeed I'm such a dapper-hand that I almost feel as though I'm playing one of those mighty Wurlitzer cinema organs and see myself rising out of the floor to the tune of "Oh I do like to be beside the seaside" when I really get going. But no matter how hard I kept reading the book, both the manual and the tuition book, I simply could not find any guidance. I am trying to work out all about the machine with no help at all, lessons or clubs but I had to admit I was stumped and could

foresee that I might have to transfer the stitches for the motif by hand with tools. I began to wonder whether the section on doing this automatically was there in the book right before my eyes and I just couldn't see it. So I asked Brenda if she would just read my books and see if she could find it. This may sound elementary until I tell you that I'm the type of person who can stand in a supermarket staring at the very item I want and still have to ask an assistant where it is. I didn't feel quite such a ninny when we both agreed after going over and over the books that this facility just isn't available with the KS 858. I went and looked at the model that she had set up and it was obvious from the little arrows and so on that her needle-bed was marked out to automatically isolate a motif. It was only when I was about to return home, after long and serious discussion about this, that I suddenly said that it might be possible to use the lace carriage and method as usual and instead of leaving the selected needles all across the row, push back those I didn't need, on each side of the centre twelve, to working position, just while I operated the lace carriage. I have yet to try this, the first thing to do after the de-shrouding and I'll let you know if it works, maybe the whole thing will be so successful the pattern may appear in the magazine at some future date and if some terribly easy way of doing it has escaped me I'm sure you will write and tell me.

CARRIAGE JAMMING SYNDROME

It may sound as though I am a hysterical lady whose machine never does anything right, what with dropped stitches and jammed carriages – that is far from true. I am just trying to arm myself against any of these aggravating things happening when I'm working on something important, or if I haven't much time to spare to work things out. To this end you might like to hear what Mrs Janet Williams of Billingshurst wrote to me. Her letter makes the very pertinent suggestion that when you have a new machine, take plenty of time to get used to the feel of it even before you attempt to run it with yarn threaded up. She goes even further with this idea and suggests that you run your fingers over all the parts of the machine, look at the under side of the carriage, push the various levers and so on and try to see what happens when you do so. By seeing how all the pieces operate

while the machine is unthreaded means that you will get to know how it should sound and feel when it is running smoothly. Then, when you have become accustomed to the movements and begin to understand how and why each reaction takes place, it will be time to start working – perhaps playing might be a better expression, playing with your first attempts on a new machine sounds much more relaxed. In this way, if something goes wrong, you are more likely to know if it is you or the machine that is at fault because you will remember what the machine looked and sounded like when it was running normally.

You may recall that early on with my first lessons I suddenly had the carriage jammed? I found it simple to remove the carriage and replace it, but for the first two or three attempts to restart the knitting it jammed again, then, for no apparent reason, it suddenly started up again. Mrs Williams suggested that the reason the carriage continued to jam a few times was that I wasn't getting the carriage back on to the rails quite correctly after sorting out the original problem. She says, when replacing the carriage, try to put it back well away from the knitting. In that way you have room to slide it back and forth a few times to make sure that it is running smoothly. You may also test it by trying to lift the carriage slightly and if it tends to lift a bit, then it isn't seated properly and you should try again. I am sure that this was the reason for my carriage jamming again after the first time, I simply didn't take enough care when I replaced it. Obvious, you may well be thinking but I wish I'd known that at the time. Finally, Mrs Williams advised me that I wasn't the only one who occasionally had a herd of cows in the garden. . .

OTHER PEOPLE'S PROBLEMS

While I am struggling along with my machine I am not unaware that the things that happen to me are not necessarily the same as those that are happening to other readers. It seems that Toyota users love their machines, whichever model they are using and I have had a letter from Mrs Maureen Metcalf of Selby, in which she tells me that she found her 901 model as easy to set up and understand as I had found the 858.

She is pleased to pass on the tip that she generally has to reduce the suggested tension number by a whole number sometimes, to obtain the correct tension. She

says it was a while before she discovered the "green ruler" method of working out tensions but now everything turns out the width and length it should be. "Green ruler?", I must make a note to find out more about this, it's quite amazing how many things you can learn that aren't in the basic instructions, a very good reason for joining a club.

As for the carriage jamming, she is sure that it occasionally does this just to gain attention! She speaks gently to the machine as she unpicks the row, and usually away it goes as though she had imagined the whole thing. I can well believe this, perhaps it's my language that makes the carriage disinclined to get going again. When Mrs Metcalf is knitting two pieces of knitting together, for example putting a band on to the main garment, she would put all the needles into hold to knit back, otherwise the carriage would definitely jam.

Now for her problems, perhaps you will have the answers. Mrs Metcalf finds that she occasionally drops the edge stitch or two at the edge of Fair Isle knitting. More often than not, at the left side. Does this happen to

you and have you found out how to prevent it? She has tried adjusting the weights and making sure that the yarn is correctly tensioned and says that if she didn't do this she would be losing even more stitches.

Did any of you knit Pattern number three (dolman jumper) in the October issue? This reader tackled that on her 901 model but found that she was shedding stitches at the apex of the pattern on row 30. Because she needed the garment in a hurry she had to make do with using the same shape but with a different stitch pattern. If you have had this problem and are able to correct it I'm sure that we would all like to hear how you got round it. It is most encouraging to have such a good response to the column about Toyota, I'm making lots of friends while I am learning from readers who, although they have more experience, are kind enough to help me along.

Before I write next month I have to tackle some designing on the 858. I am looking forward to that, I hope it goes smoothly but if it doesn't I shall know who to turn to!

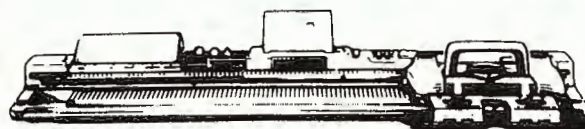
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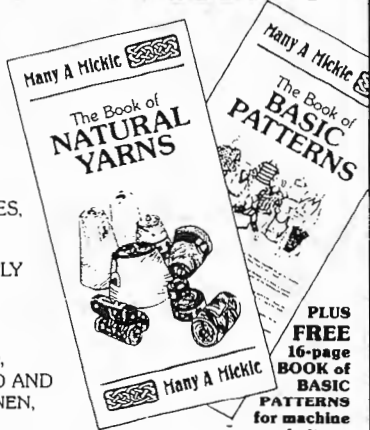
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8 RAINBOW SWEATER



PATTERN RATING

** Fairly easy, for knitters with
some experience.

MACHINES

This pattern is suitable for chunky
machines. We used a Brother
260.

MATERIALS

Gold Label Mohair.
350g in Natural, White or Black
(MC).
50g in Yellow (A).
50g in Violet (B).
50g in Indigo (C).
50g in Blue (D).
50g in Green (E).
50g in Red (F).
50g in Orange (G).

*Gold Label Mohair is 78% Mohair,
22% Wool and Nylon. The
sweater is available as a kit from
George Le Warré Knitting Kits, 1A
Belle Vue Road, Parkstone, Poole,
Dorset BH14 8TW. The kit
includes all necessary yarn, full
instructions and a label. The kit
costs £34.00, including post and
packing. Please state which MC
you require.*

SILVER GAUGE READING

Base thread medium yarn but
note the long fibres.

MEASUREMENTS

To fit bust 87-97 cm, 34-38 in.
Actual size 100 cm, 39½ in.
Length to back neck 71.5 cm,
28 in.
Sleeve seam 54 cm, 21¼ in.

TENSION

16 stitches and 21 rows to 10 cm,
4 in measured over stocking stitch
(tension dial setting approximately
5).

*For perfect results, please check
your tension carefully.*

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1×1 rib. Using MC, cast on 82 sts
in 1×1 rib. K 3 tubular rows.
Carriage is at right. Set carriage
for 1×1 rib knitting. Set RC at 000.
Using MT-2/MT-2, K 41 rows.
Transfer sts for st-st.

MACHINES WITHOUT RIBBER
Using MC, cast on 82 sts by hand.
Set RC at 000. Using MT-2, K 41
rows. Drop the 3rd and every foll
alt st and pick up as for ribbing.

ALL MACHINES

Set RC at 000. Using MT, K 67
rows. Place marker at each end. K
14 rows *. K 14 rows B, 14 rows
C, 14 rows D and 7 rows E. RC
shows 130. Push 27 Ns at left and
right to HP. Using WY, K a few
rows over rem 28 sts and release
from machine. Push 27 Ns from
HP to UWP. Using WY, K a few
rows and release from machine.

FRONT

Work as for back to *. K 14 rows F
and 14 rows G.

SHAPE NECK

Push 45 Ns at left to HP and cont
on rem sts for first side. Using A,
K 1 row. Cast off 2 sts at beg of
next and every foll alt row until 27
sts rem. K 4 rows. K 7 rows E.
Using WY, K a few rows and
release from machine.

With carriage at right, push 8 Ns
at right from HP to UWP. Using
WY, K a few rows and release
from machine. With carriage at
left, push Ns from HP to UWP and
finish to correspond with first
side.

SLEEVES

Using MC, cast on 72 sts by hand. Set RC at 000. Using MT, K 14 rows. K 14 rows B, 14 rows C, 14 rows D, 14 rows E, 14 rows A, 14 rows G, 14 rows F and 14 rows MC. RC shows 126. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 46 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 21 rows. Transfer sts for st-st.

MACHINES WITHOUT RIBBER

Using MC, cast on 46 sts by hand. Set RC at 000. Using MT-2, K 21 rows. Drop the 3rd and every foll alt st and pick up as for ribbing. ALL MACHINES Using MT, K 6 rows. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 27 Ns to WP. With K side of right back shoulder facing, replace 27 sts on to Ns. With P side of right front shoulder facing, replace 27 sts on to same Ns. Unravel WY. Using E, cast off both sets of sts tog.

NECKBAND

Push 64 Ns to WP. With K side facing, pick up 14 sts down left side of neck, 8 sts across front, 14

sts up right side of neck and 28 sts across back of neck and place on to Ns. Using MT and A, K 1 row. Using MT-2, K 14 rows. Cast off.

TO JOIN LEFT SHOULDER SEAM

Work as for right shoulder seam reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions with yarn.

MAKING UP

Join neckband seam. Fold neckband in half to right side and backstitch into position. Set in sleeves between markers matching stripes. Join side, sleeve and cuff seams. Gather lower edge of sleeves to fit cuffs. Pin cuffs into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Give a light brushing with a teazel brush to bring up the pile of the yarn.

WASHING INSTRUCTIONS

Wash with any proprietary wool care product, at a maximum of 35°C and rinse in water at the same temperature. Dry flat, away from heat and direct sunlight. This garment is not machine washable. It may be dry cleaned.

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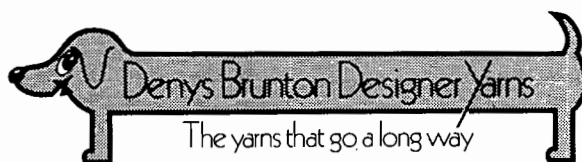
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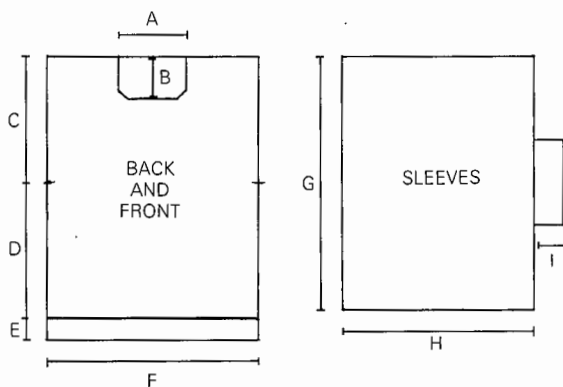
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- C = 30 cm
- D = 31.5 cm
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- F = 50 cm
- G = 60 cm
- H = 45 cm
- I = 9 cm





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9 PLEATED TOP



PATTERN RATING

** Fairly easy, for knitters with
some experience.

MACHINES

This pattern is suitable for chunky
machines. We used a Bond.

MATERIALS

Copley Reflections.
13 [13, 14, 14, 15] x 50g balls in
Jade (MC).
2 x 50g balls in White (C).

*Reflections is 45% Viscose, 42%
Acrylic, 11% Mohair and 2%
Nylon. If you have difficulty
obtaining this yarn and would like
a list of your local stockists,
please write to L. Copley-Smith &
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Co Durham DL1 1YW.*

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm,
32 [34, 36, 38, 40] in.
Actual size 103 [108, 113, 118,
123] cm, 40½ [42½, 44½, 46½,
48½] in.
Length to shoulder 67 cm, 26½
in.
Sleeve seam 38 cm, 15 in.

*Instructions are written for the
smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.*

TENSION

16 stitches and 24 rows to 10 cm,
4 in measured over stocking stitch
(tension dial setting approximately
8 keyplate 3).

*For perfect results, please check
your tension carefully.*

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment.

BACK

Using MC, cast on 95 sts by hand.
Using MT, K 8 rows.

PLEAT

* Place a marker at each end. K 9
rows. Using C, K 4 rows. Using
MC, K 9 rows. Pick up loops from
first row above markers and place
on to corresponding Ns **. K 10
rows *. Rep from * to * twice
more, then from * to ** once. K 4
[6, 8, 10, 12] rows.

SHAPE NECK

Dec 1 st at beg of next and foll 4
alt rows. 90 sts. K 25 [27, 29, 31,
33] rows. Inc 1 st at beg of next
and foll 4 alt rows. K 3 [5, 7, 9, 11]
rows. Rep from * to * three
times, then from * to ** once. K 8
rows. Cast off.

FRONT

Using MC, cast on 95 sts by hand.
Using MT, K 8 rows.

PLEAT

* Push 30 Ns at left to HP. Place a
marker at each end. K 9 rows.
Using C, K 4 rows. Using MC, K 9
rows. Pick up loops from first row
above markers and place on to
corresponding Ns. Push Ns from
HP to WP **. K 10 rows *. Rep
from * to * twice more, then from
* to ** once. K 4 [6, 8, 10, 12]
rows.

SHAPE NECK

Cast off 6 sts at beg of next row,
K 1 row. Dec 1 st at beg of next
and foll 3 alt rows. 85 sts. K 25
[27, 29, 31, 33] rows. Inc 1 st at
beg of next and foll 3 alt rows. K 1
row. Cast on 6 sts at beg of next
row. K 3 [5, 7, 9, 11] rows. Rep
from * to * three times, then from
* to ** once. K 8 rows. Cast off.

SLEEVES

Push 40 [40, 40, 44, 44] Ns to WP.

Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, shape sides by inc 1 st at each end of every 4th row until there are 78 [78, 78, 82] sts. K 2 rows.

SHAPE TOP

Cast off 9 [9, 9, 10, 10] sts at beg of next 6 rows. Cast off rem 24 [24, 24, 22, 22] sts.

WELTS

Push 76 [80, 84, 88, 92] Ns to WP. With P side facing, pick up 76 [80, 84, 88, 92] sts along lower edge and place on to Ns (leaving pleats free on right side of back). Using MT and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 25 rows. Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Cast off loosely.

CUFFS

Push 35 [35, 35, 39, 39] Ns to WP. With P side facing, replace 40 [40, 40, 44, 44] sts on to Ns as follows:-

1 st on to each of first 3 [3, 3, 5, 5] Ns, 2 sts tog on to next N, * 1 st on to each of next 6 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on to each of last 3 [3, 3, 5, 5] Ns. Unravel WY. Using MT and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 18 rows. Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Cast off loosely.

POCKETS

Using MC, cast on 35 sts by hand. Using MT, K 44 rows. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 10 rows. Push Ns from NWP to WP. Using a latch tool, pick up remaining loops as for ribbing and place on to empty Ns. Cast off loosely.

NECKBAND

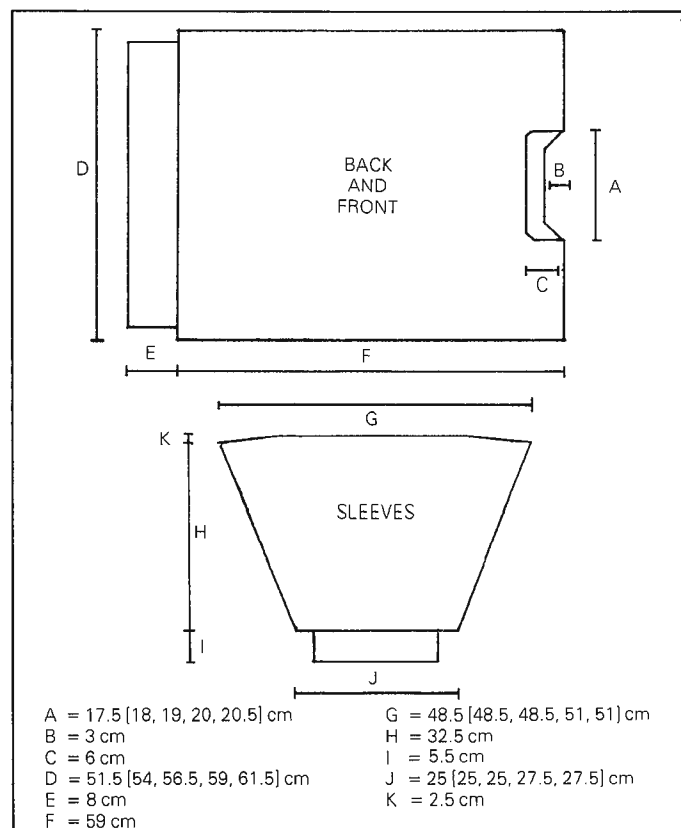
Join right shoulder seam, leaving pleats free. Push 86 [90, 90, 94, 94] Ns to WP. With P side facing, pick up 38 [40, 40, 42, 42] sts across back of neck, 15 sts down right side of front neck, 18 [20, 20, 22, 22] sts across front neck and 15 sts up left side of front neck and place on to Ns. Using MT and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 9 rows. Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Catch down lower ends of pleats. Join left shoulder and neckband seam, leaving pleats free. Sew corresponding pleats tog at shoulders. Sew in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew pockets into position over side and welt seams.



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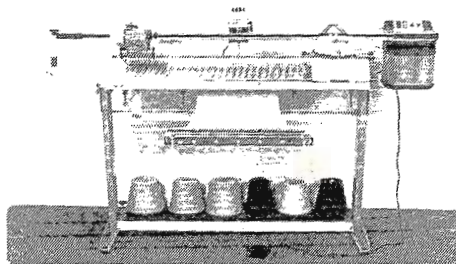
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LATCH ON

MORE WAYS OF CASTING ON

Last month I discussed casting on using the nylon cord and also the Jones + Brother cast-on combs. I also introduced the world to an individual who follows me around and knots my nylon cord, wherever I happen to be working. I call him "George" and I hereby apologise to all the Georges and Georginas (I have read my Enid Blyton!). I really don't mean you!

WEAVING BRUSHES

(Sometimes called "Thread knitting" brushes.) This method can only be used if the machine has built-in weaving brushes. I did once try it with a machine where the brushes had to be inserted. It did not work for me and I really don't think it is worth the trouble. If the machine has brushes for weaving as part of the sinker plate, put these into work. Push out the required number of needles to working position. Then push out alternate needles to "hold", making sure that the machine is set to knit these needles back. Thread up the yarn, making a long end in the last feeder. Lay this end across the needles that are pushed out to holding position. Keep hold of it and push the carriage across. As I explained previously, make sure the end needles are not pulled out of line on this first row. This causes more trouble for beginners than anything else when trying to cast on. Then go on knitting - cancel the weaving brushes when there are enough rows worked to insert the claw weights. This method gives a semi-closed edge; there are large loops, but not open stitches as there are with the nylon cord method.

MACHINES WITH "BUTTON" MECHANISM FOR PATTERNING

A similar semi-closed edge can be worked quite easily with the use of patterning buttons. As usual, push out the required number of needles into working position. Push every other button and work the lever to select them forward. Push in the buttons used for slip or skip knitting. (J+B "Part", Toyota "empty", Singer "slip"), knit one row. Reverse the setting so that needles previously in work are selected. Knit one row. Revert to the first setting and knit another row. Cancel all buttons and continue to knit. "Nylon cord", "Cast-on comb", "Weaving" or "Button" types of cast on all leave an untidy edge to a greater or lesser extent, so they

are only useful for tension pieces and hems where the casting on is done on waste yarn. If the edge is to be "on show" it must be neat and tidy.

In a previous article I described how one of my students (who had taught herself to knit on the machine) used to cast on with a hand knitting needle and then transfer the stitches to the machine. Imagine if you had 200 stitches! She certainly achieved a neat cast on edge, however.

'E' WRAP

This tends to confuse beginners. It is described in many of the Instruction Books, but not under this name. At one time Knitmaster used to describe it as "Bound off cast on", which needs a bit of working out, but is quite explicit if you think about it. It is also referred to as the "winding" method. Again self explanatory, but somehow "e" wrap catches the imagination. It is so called because the yarn is wound round the needles in a manner similar to writing a letter "e" (small letter, that is). One of my students asked me why one would use this sort of edge. Do you know for the moment I couldn't think. I did manage to come up with the method of knitting a jumper sideways, starting at the sleeve. When it comes to what will be the underarm seam it is necessary to cast on a lot of stitches. Using waste yarn would be possible but would create many problems, particularly if using a charting device. I would also use a closed edge for the end of a scarf, which will have tassles attached and for beginning a shawl.

J+B knitters who possess a cast-on comb with hooks on the end may like to put this in place over the gate pegs before starting to wrap the needles. On all machines, slacken the tension on the yarn, push out the required number of needles to holding position (machine set to knit them back). Make a slip knot and place on the left end needle. Then wind round the stem of each needle in turn, holding the loop towards the needle bed with the thumb as you work. Remember, you are creating a stitch, which has to have yarn pulled through it by the movement of the carriage. Winding too tight is like trying to cast on at tension '0'. My students tell me that one wraps in an anti-clockwise direction and I take their word for it. I have a mental block about these technical matters. I can turn a tap on all right if it is sitting in its proper place above the sink, but put it side-ways on, (as on the

shower) and I am lost! You see why I am never sure whether I am tightening or loosening the screws on my clamps . . . so it must have been just for me that someone invented the term "e" wrap, because I don't seem to have any difficulty in writing a letter "e". Of course, if you happen to be left handed you will probably prefer to start on the right of the needle bed. Then you are not making a letter "e" – or only a mirror one. Other knitters will also, from time to time, need to do the winding from right to left – as for the second side of our sideways jumper, unless you are making back and front alike, of course. By waving my hand in the air in front of the clock I have checked that this will be winding clockwise!

There is some difference of opinion as to whether the wound edge is the actual cast on, or if the wrapped loops and the first row knitted constitute the cast on. I favour the latter, but I know some pattern writers consider the wrapping to be the cast on row. Not particularly important, you might think and in nine out of ten cases you would be right. However, one time I was "check knitting" (no, not Scottish tartan), but knitting for a pattern writer to check that her pattern worked out correctly. She and I thought differently about this matter of casting on, with the result that I made a nonsense of her pattern, because the carriage ended up on the wrong side for the next manoeuvre (which escapes me now). So it is as well to bear this point in mind if a pattern seems to be working out wrongly.

CROCHET CAST ON

I think this one is my favourite for a neat closed edge. (No, it's not just because I teach crochet as well as machine knitting, as my girls insist on thinking!) I know some people actually achieve this with a proper crochet hook, but I think it is easier to use the latch tool – particularly if you are not a crochet person. (If you can talk about one who knits as a knitter can you talk about one who crochets as a crocheter, or would it be spelled "crochetter" – isn't English a funny language? I have just looked up the word "crochet" in two dictionaries – one says it is a "piece of needlework" and one "a piece of knitting". Neither says anything about the person creating the fabric!)

To crochet, cast on once again slacken the tension on the thread; once again push all needles out to holding position and as before have the machine knob set so that the needles will knit and not "hold".

Now make your famous slip knot. In case this term is not familiar to you, it is the sort of knot with a loop that can be made larger or smaller (hence "slip"). The sort usually made when casting on for hand knitting. "I cast on round my

thumb" is what I am often told. O.K., but when the first stitch has been taken into this loop, you will have achieved a slip knot. The confusion starts if the knitter places this slip knot on the first needle. Although it is possible to continue the crochet cast on from this position, it is much easier if the slip knot is placed on the stem of the latch tool. The yarn is placed outside the first needle and the latch tool is pushed up from below, between the first and second needles. Slip knot behind the latch, catch the main yarn in the "jaws" of the latch tool and pull the loop through the one on the shank of the tool. Take the latch tool with the stitch in its "mouth" down and under the second needle, bringing it up between the second and third needles. Pull a loop from the end of yarn through the stitch on the latch tool and continue as before, taking the tool down and up again between the third and fourth needles. Continue in this way until the last needle, then slip the stitch from the latch tool on to this needle. Perhaps "slip" was not a good word to use in this connection; "place" might have been better and I should have added "carefully" – if this stitch is dropped half a dozen others will undo themselves! But it is all worth while when you have knitted a few rows and can see what a beautiful neat edge you have made.

A couple of hints when working either "e" wrap or "crochet" cast on methods. I have already mentioned using a cast-on comb if you have one. If not, you may find that the nicely cast on stitches will come off the needles when you start the first row of knitting. You can hold these down with the nylon cord (putting it round the gate peg nearest the knitting, down in the "valley" between the gate pegs and needle bed and round the last gate peg at the other end of the knitting – removing it after four rows). Or if you don't get on with the nylon cord, you can prevent a tangle by pushing out all needles to holding position on each row for about four rows. I gave this hint to one class and a student came back next week delighted with this idea. "Why don't they put this in the Instruction Books?" she said. "It's worth the cost of the course for that one hint alone". I daresay they do put it in some of the books, but certainly it wasn't in her particular model's book. Still, I'm not complaining – the books would weigh a ton, the machines would undoubtedly cost more and what would us poor writers do if there were no tips to pass on? Well, that's all for now. "See you next month" as they say on radio and television, knowing very well that they will never see us and if they talk such rubbish, we may never bother to see them again! Adieu.

Joan Lafferty

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Take a look at the editorial garment in this month's issue which is made using Scapa Yarns

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TEACH-IN

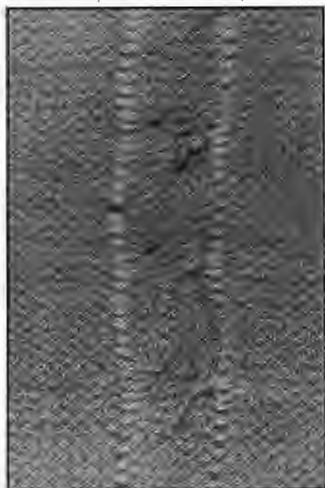
CABLES CAN BE FUN!

Modern punchcard and electronic machines have enabled us to knit a great variety of stitches automatically and this has made some knitters hesitant about knitting those stitches, like cables, which require hand tooling. However, it can make a pleasant change to be in total control of the machine and after the first few cables have been knitted, it is amazing how quickly a garment can be completed. When knitting cables, it is better to use yarn of at least four ply thickness, because not only is there less work involved than with finer yarns, but the thicker yarns knit a more pronounced cable design. Do not try to knit cables with yarns which break easily, for example many Shetlands, because the extra force involved in crossing the stitches can cause the yarn to snap. Cables can be knitted with most yarns at the normal stocking stitch tension, but in some cases it may be better to increase the tension by up to one whole number.

The cable panels are usually (although not always) set up after completing the welt. On each side of the stitches which are to knit the cable, one stitch should be transferred to the next needle and the empty needle pushed to non-working position. This ladder on each side of the cable stitches allows the stitches to be crossed more easily, because a little extra yarn can be pulled in from each side of the stitches. Simple cables are usually knitted over either four or six stitches between the needles in non-working position, but there are other more complex cables which are wider. When planning cable panels, always leave blocks of needles knitting

plain between the cable panels, to avoid putting too much strain on the machine and the needles. Owners of chunky machines should use four, rather than six stitches for the cable panels, because the needles are so far apart.

To make it easy to keep count of the rows on which the cables are to be worked, knit either five or ten rows between the cables. To knit a simple cable as in Fig. 1,



transfer the stitches each side of a six stitch cable panel, and knit five rows before crossing the first cable. Remove the three stitches on the left with a three-prong transfer tool, then turn the tool so that it is at right angles to the needles, taking care not to drop the stitches. Remove the remaining three stitches with the other three-prong tool and move them across to the three needles on the left. Place the stitches which were removed from the machine first on to the needles on the right. Bring all six needles forward into holding position and check that the carriage is set to knit these needles back. The crossed stitches will knit more easily if the needles are left in this

position. Knit ten rows before repeating the cable, taking off the same stitches first each time. The ladder which is formed on each side of the cable by the needle in non-working position will be less prominent after the garment has been washed and it can be very attractive. In fact, a wider looking cable panel can be knitted simply by putting another needle to non-working position a few stitches away from the cable panel. However, in some cases, especially on jumpers for men, the ladder may be undesirable. In this case a plain stitch can be formed by latching up the stitch using the latchet tool, but if only one stitch is left in non-working position, this forms a very tight stitch. It is better to put two stitches to non-working position after the welt and latch up the loops to form one purl stitch, as shown in Fig. 2. Put one of the



two stitches onto a safety pin and transfer the other one on to the next needle. After knitting about 50 rows, take the stitch from the safety pin and latch it up to about ten rows below the knitting before replacing the pin. It is much easier to latch up the stitch

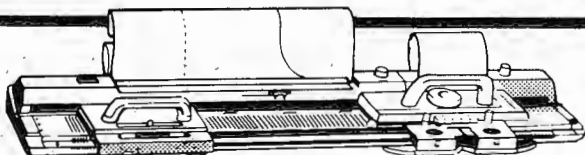
on the machine, because the end of the knitting is held in position. Once the cable is complete, the stitch can be placed on one of the empty needles.

On a basic knitting machine, cables are one of the easiest stitch patterns to knit and for this reason there are a large number of cable patterns in the older magazines and pattern books. Now, however, there are relatively few cable patterns, so it is often necessary to use a basic pattern and add cables.

If there are to be two cables or less on each garment piece and if the stitches on either side are not to be latched up, cables can be added to any basic pattern and the tension assessed using a stocking stitch tension square. If, however, more cables are to be knitted, or the stitches are to be latched up, the tension must be measured over a tension square which includes the cable design.

When placing the cable panels, take care to ensure that they will not run into any shapings and that they are centrally placed on the garment section. For example, a cable knitted up on each side of a jumper, running into the shoulder seam, is very easy to knit. From the pattern, push forward the needles which are to be cast on for the body piece. Push back the needles which are to be used for the neck and armhole shaping. The remaining needles will be those which form the shoulder seam and the cable panel should be placed so that it is in the centre of that block of needles.

Before casting on the stitches to knit the garment, mark the needles which should be taken to non-working position on the needle protection strip with a washable marker pen. If a cable is to be placed so that it runs into a neck, check very carefully that the style is suitable. Cables running up into V necks can look very



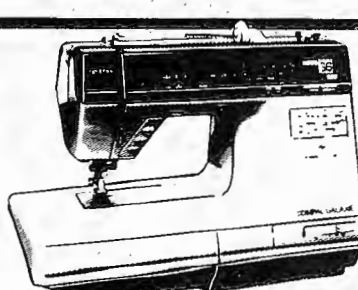
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untidy and should generally be avoided and those running up into round necks should finish in the block of needles which form the straight bottom edge of the neck. These problems can be avoided by knitting cable panels which extend only part of the way up a garment, perhaps stopping the cable panels along a V shape or a diagonal line for an interesting effect. The needles in non-working position can be left, forming a ladder without a cable, or they can be pushed back into working position, forming a small hole.

A great variety of different cable designs can be knitted, from those which are fairly simple to many which are very intricate. Plaited cables, as in Fig. 3, are

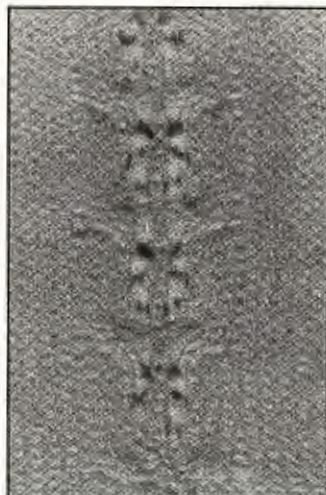


easy to knit. They should be worked on six needles if using two-prong tools or nine needles if using three-prong tools.

Working from Diag. 1, cross ABC and DEF (removing ABC from the machine first). Knit five rows. Cross GHJ and DEF (removing GHJ from the machine first). Knit five rows.

Repeat the ten rows as required. Several cable panels can be combined, leaving stocking stitch blocks between them, to form wide panels which can, if desired, fill the whole of the front of a jumper. Wherever possible, the cables in a wide panel should be worked with either two or three-prong tools, to avoid having to change tools while crossing the cables. If the simple rope cable design (Fig. 1) is included in a design of this type and repeated on the two sides of a garment, the outside stitches of each cable should be removed from the machine first, so that the cable on one side is a reflection of that on the other side.

Combining cables with lace produces delightful designs, which are particularly suitable for summer garments. The example shown in Fig. 4 can be knitted



either using a panel of nine stitches and two-prong tools or a panel of 13 stitches and three-prong tools.

Working from Diag. 2, cable AB over CD and HJ over FG. Knit two rows.

Using a single-prong tool, transfer stitch D to C and F to G. Knit two rows.

Transfer stitches D and F on to centre needle (E). Knit two rows. Transfer stitch D to C and F to G. Knit four rows.

This ten row pattern should be repeated for the length of the garment. Although some of the cable designs which I have described may sound complicated when you read my description, you will find that they are easy to knit if you try them out on your machine. So often you will find that the easiest way to follow a description which you do not understand is to sit at the machine and follow carefully what you are told to do – I often do this with patterns and have found some delightful stitch ideas over the years!

Diane Bennett





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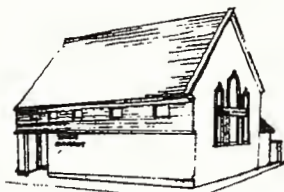
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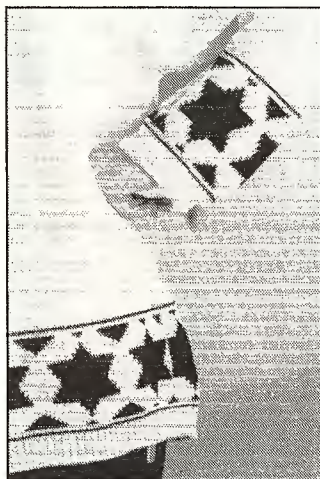
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10 SNOWFLAKE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with ribber.

MATERIALS

Argyll Laser.
1 [2, 2, 2, 2] x 340g cones in Aran White 564 (MC).
1 x 340g cone in Black 561 (C).

Laser is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Argyll Wools Ltd, P.O. Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107]

cm, 34 [36, 38, 40, 42] in.
Actual size 114 [120, 126, 131, 137] cm, 45 [47¼, 49½, 51½, 54] in.
Length to back neck 68 [69, 70, 71, 72] cm, 26¾ [27¼, 27½, 28, 28¼] in.
Sleeve seam 31.5 [31.5, 31.5, 32.5, 32.5] cm, 12½ [12½, 12½, 12¾, 12¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The following card should be punched, if required, following the diagram shown on page 42.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 81 [85, 89, 93, 97] Ns at left and right of centre 0 to WP. 162 [170, 178, 186, 194] Ns.
* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st-st. Set RC at 000. Using MT and C, K 1 row. Using MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont In Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Using MT+1, K 36 rows. Cont in st-st. Using MT and MC, K 2 rows. Using C, K 1 row. RC shows 42 *.
Using MC, K 108 rows. RC shows 150 and work measures 38 cm, 15 in. Place marker at each end.
SHAPE RAGLAN ARMHOLES
Dec 1 st at each end of next and every foll 3rd row until 130 [142, 154, 166, 178] sts rem. K 2 rows **.
Dec 1 st at each end of next and every foll alt row until 48 [50, 52, 54, 56] sts rem. K 1 row. Cast off.

FRONT

Work as for back to **.
Dec 1 st at each end of next and every foll alt row until 78 [80, 82, 84, 86] sts rem. K 1 row. Cast off.

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84, 86] sts rem.

K 1 row.

SHAPE NECK

Using a length of MC, cast off centre 18 sts. Using nylon cord, K 30 [31, 32, 33, 34] sts at left by hand taking Ns down to NWP and cont on rem sts for first side.

Dec 1 st at raglan edge on next and every foll alt row and at the same time, K 1 row. Cast off 3 [3, 3, 4, 4] sts at beg of next row. K 1 row. Cast off 2 sts at beg of next and foll alt, K 1 row. Dec 1 st at beg of next and every foll alt row until 6 [5, 4, 4, 3] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. K 1 row. Fasten off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 [43, 45, 46, 48] Ns at left and right of centre 0 to WP. 84 [86, 90, 92, 96] Ns. Work as for back from * to *. Using MC, shape sides by inc 1 st at each end of next and every foll alt row until there are 156 [162, 168, 174, 180] sts. K 11 [7, 5, 5, 3] rows. RC shows 124 [124, 124, 128, 128] and work measures 31.5 [31.5, 31.5, 32.5, 32.5] cm, 12½ [12½, 12½, 12¾, 12¾] in. Place marker at each end.

SHAPE RAGLAN TOP

Dec 1 st at each end of next and every foll alt row until 34 [38, 42, 46, 50] sts rem, then on every row until 16 sts rem. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 119 [125, 131, 137, 143] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st-st.

Using MT, K 1 row.

Using WY, K a few rows and release from machine.

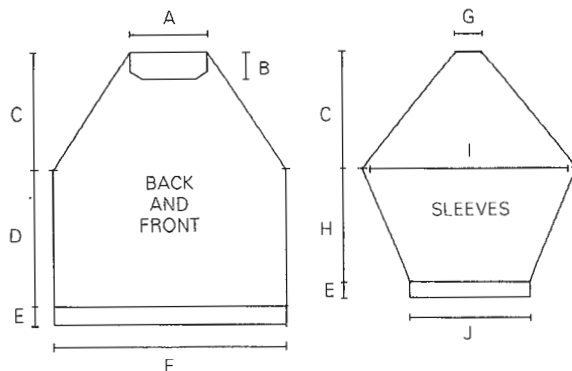
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan, side and sleeve seams. Join neckband seam. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

Fold in half to inside and catch down.



A = 17 [17.5, 18.5, 19, 20] cm

B = 7 cm

C = 30 [31, 32, 33, 34] cm

D = 35 cm

E = 3 cm

F = 57 [60, 63, 65.5, 68.5] cm

G = 5.5 cm

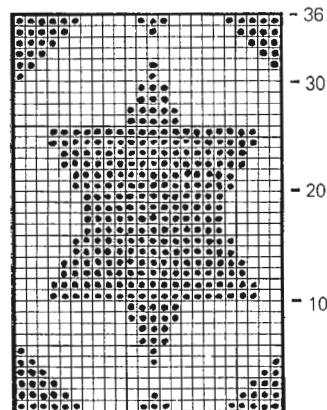
H = 28.5 [28.5, 28.5, 29.5, 29.5] cm

I = 55.5 [57.5, 60, 62, 64] cm

J = 30 [30.5, 32, 32.5, 34] cm

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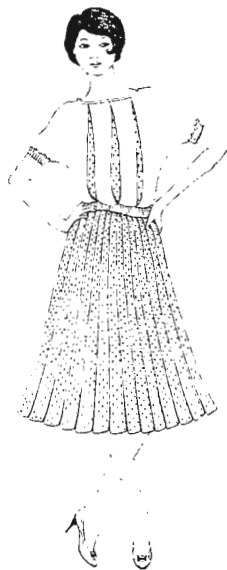
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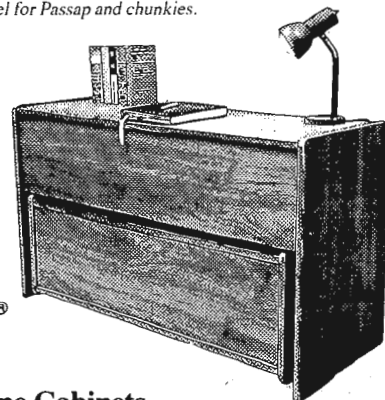
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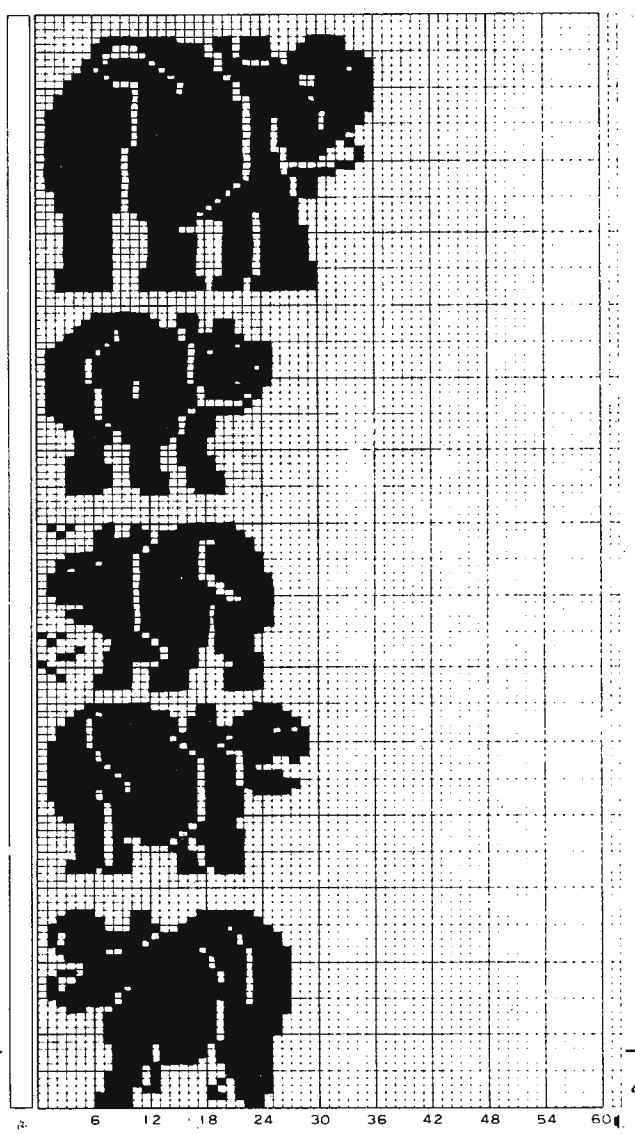
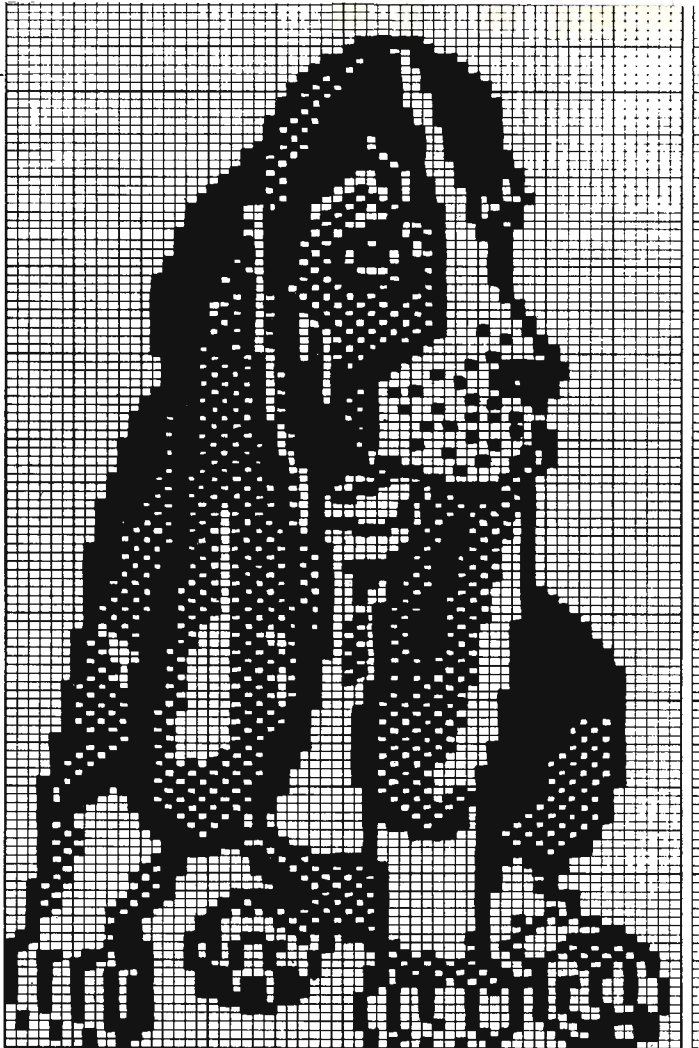
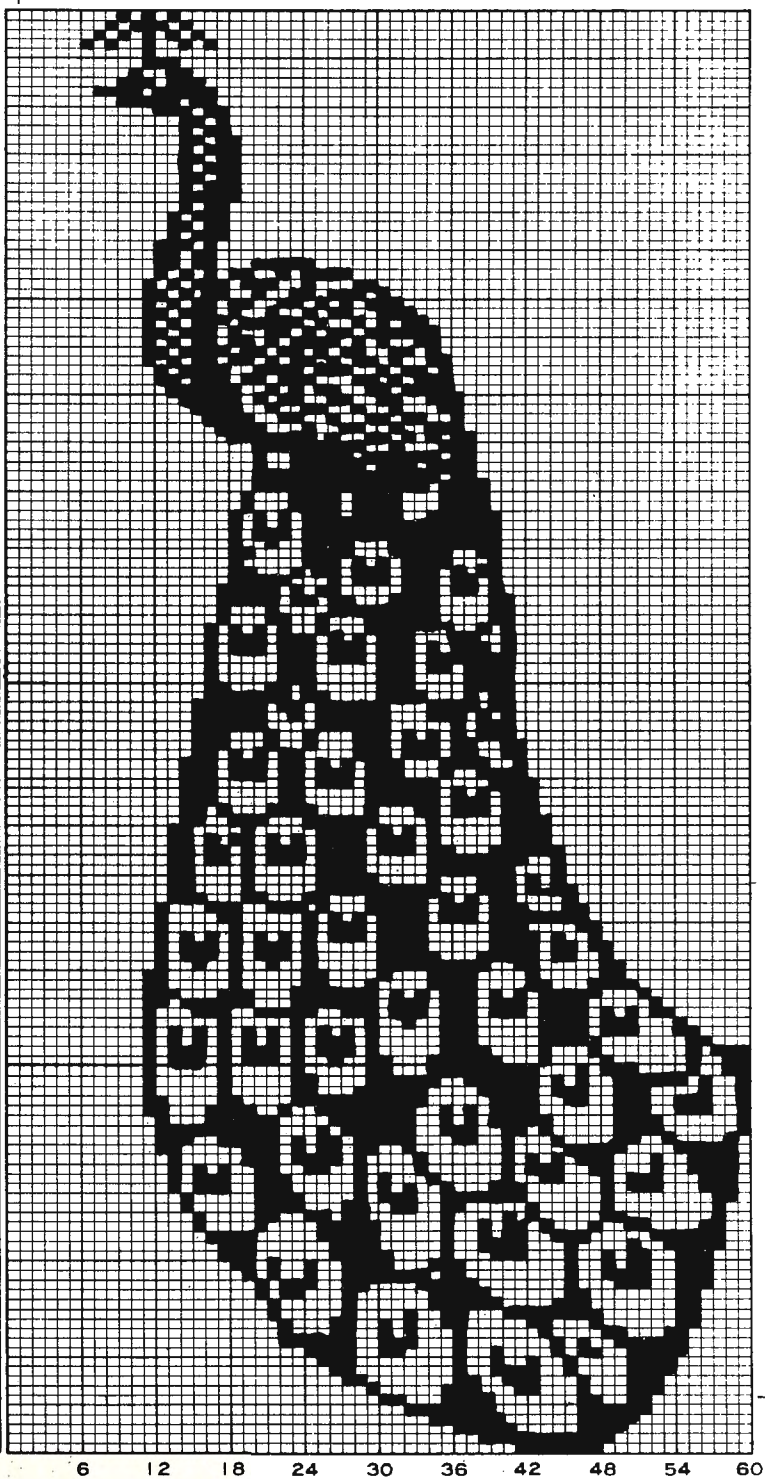
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ELECTRONIC PATTERNS BY LEEBEE

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11 'SANTERER' CREW HAT FOR THE TALL SHIPS RACE



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for models 96 and 120 Simpleframe.

MATERIALS

Studley Trojan Aran on cone. Approximately 100g in Bainin (MY).

Trojan Aran is 75% Acrylic, 25% wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Studley Wools Ltd, Stockhill Road, Greengates, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit an average size head.

TENSION

18 stitches and 26 rows to 10 cm, 4 in measured over pattern (stitch size setting approximately 5).

ABBREVIATIONS

See page 4.

KNITTING NOTES

When working in pattern, always cross stitches on the same bed so that the pattern shows on right side.

PATTERN

K 3 rows. Cross sts following diagram below. These 3 rows form patt.

TO KNIT

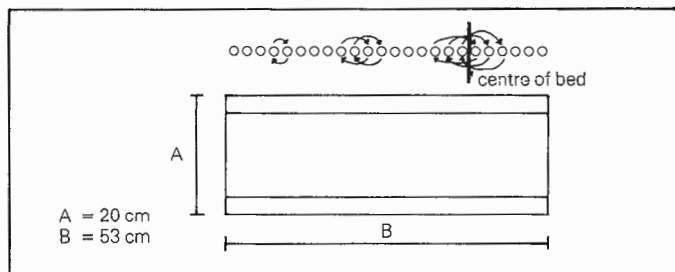
Push up 48 Ns on each bed (96 Ns total). Using MY, cast on for full needle rib. Using stitch size 4 on both beds, K 15 rows. Using stitch size 5 on both beds, cont in patt and K 27 rows. Using stitch size 4 on both beds, cont in full needle rib and K 10 rows. Cut yarn leaving a long end. Thread end through all sts, draw up and fasten off securely.

PRESSING

Press very carefully on wrong side with a cool iron, taking care not to distort pattern.

MAKING UP

Join seam. Make a pom-pom and attach to top.



SIMPLE FRAME SUPPLEMENT

MORE QUESTIONS AND ANSWERS

As we prepare this issue, we've just completed an exhausting round of knitting exhibitions and conventions. We've shared our weekends with all the major manufacturers and spinners – and you, of course! We're always asked questions and with the recent interest in the Simpleframe, there seems to have been more than the usual number of queries. We've repeatedly given the same advice, so we thought we'd mention a few general points to help you to use your Simpleframe successfully. We hope, too, that the many thousands of readers who can't get along to one of the conventions will benefit from reading this article.

Many owners don't take the trouble to spray the needlebed with silicone spray – do you? This advice is given in the Simpleframe handbook but we're sure many knitters don't get around to it. There are some excellent sprays available at your local stockist but if you can't find something suitable, you can always use a furniture polish containing silicone on your Simpleframe if you've nothing else. This was a tip picked up from a Scottish retailer who couldn't believe the difference there was in knitting on the frame before and after spraying. The needle movement becomes very smooth and it's much easier to adjust the needle clamps to hold the needles properly. The spray leaves a coating on the varnish finish of the frame and lasts for around nine to twelve months so if you haven't sprayed your frame yet – do it now!

On the subject of needle clamps, many knitters do overtighten the nuts and bolts holding the clamps in position. Although no harm is done, it's quite unnecessary and it will be far easier for you to use if you loosen them off. If the needles slide down and won't stay up in position during knitting, just push the bottom of the needle clamps towards the needles. You'll find it swings just a little and squeezes the bottoms of the needle spacers closer together. This stops the needles

sliding down without making the needle movement too stiff.

Did you read about the new stitch size labels in our December issue? They are self-adhesive and fit on the four corners of the frame beside the stitch size bar. They do make life much easier for Simpleframe owners. To set the frame for a given stitch size, you simply line up the stitch size bar opposite the appropriate stitch size mark on the label. The labels have a mirror finish and they work well, helping new knitters to understand the principle of adjusting the stitch size on the frame. They cost £1 at your local stockist or £1.20 (including VAT & p&p) from Frame Knitting Ltd., P.O. Box 21, Oakham, Leics LE15 6XB. By the way, don't throw your old stitch size gauge away – it still remains a useful tool. Hang it on a cord round your neck so it's handy when you need it. Use the back of the gauge to hold the stitches down whilst casting on and don't forget it if you're knitting with a thick yarn. You can push the fabric between the rails by running the back of the gauge along the stitches. (This can be easier than trying to pull the fabric through with the roller.) Naturally, you still roll the fabric on to the roller but you'll find it only requires the minimum effort. Some people with arthritis in the wrist have found this an easier method of working and so, too, have knitters who are using a particularly large stitch for a particular pattern. If the stitches are pushed between the two needlebeds before raising the needles, there's less chance of them jumping off the needles. We've found that Simpleframe and punchcard owners have something in common. No matter how superbly they spring clean, there are always tell-tale signs of their craft lurking in the most unexpected places. How many times have you found the tiny circles punched from a card in the most unexpected places? Aren't they always somewhere you could swear you'd never been with a punch and blank card? Frame owners have an even bigger problem – a collection of small orange and yellow needle caps which turn up in places that even a fanatic finds hard to explain! Frame Knitting recently changed the colours of the

needlecaps to brown and cream. We think they're much nicer but in changing the plastic formulation, there's an added bonus, too. The new material pushes firmly on to the needle butts and seems to stay on a lot better – in fact, they don't even appear to need glueing. If you'd like a pack, they cost £1.95 per hundred (including p&p) from Frame Knitting Ltd. at the address given above.

Many knitters have told us that they use double-ended transfer tools to transfer stitches between needlebeds. We've tried it and have found that the fastest method is to slightly raise the needle to which the stitch is being transferred. You can then lift the stitch off one needle with a spare latch needle and drop it into the new hook with a sweeping action. One tool which can be useful is the Duomatic orange tool. (It has a single transfer tool at one end and a 'bent point' at the other.) The hook and the point are tremendously useful and Simpleframe owners can find the tool at their local Passap or Pfaff Duomatic stockist. By the way, do you release the roller slightly to give some slack on the fabric before transferring stitches? It makes such a difference!

We've picked up an interesting new technique from Sue Page in Scotland. She uses her frame without turning it round between rows. She knits the row away from her in the usual way but then knits the next row using her forefingers and then her thumbs to lower the needles. Her hands glide along the frame with just a twist of her wrists as she moves from one needle to the next. It's an interesting technique and we're sure you'd like to try out your own version and, perhaps, invent your own technique. Let us know if you've any new ideas! One thing we discovered whilst visiting the autumn shows is that many Simpleframe owners aren't receiving their regular bulletins from Frame Knitting Ltd. This may be because the staff at Oakham don't know you exist! They use the completed cards from inside new frames for their files and then contact owners if there's anything new to report. If you'd like to ensure that you do receive any new information direct from

Oakham, drop them a line with your name and address printed clearly. They'll check their files and amend them, if necessary. Finally, may we extend an open invitation to all Simpleframe owners. This is your space in the magazine each month. We hope that you enjoy reading the articles and making the designs. Do please let us have your comments, ideas and suggestions and we'll try to bring you just what you want in the coming months.

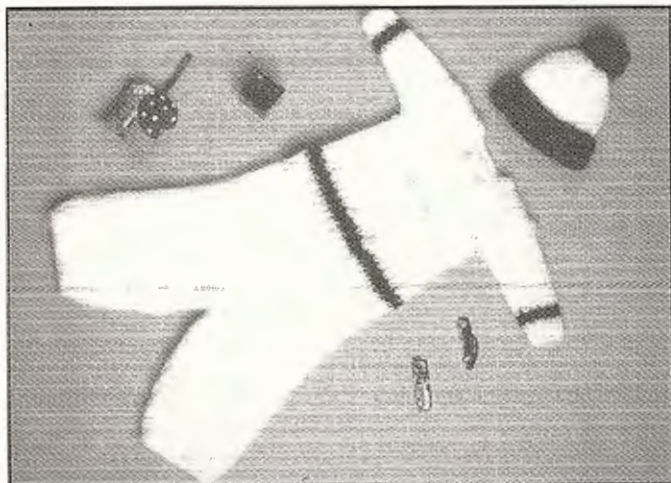
I have discovered a product that is effective in removing oil stains from knitted garments. It is called "Vanish" and really lives up to its name. It looks like a tablet of toilet soap and is packed in its own plastic soap dish. Just wet the stain with cold water, a gentle rub and marks disappear. Then rinse or wash in the usual way. The instructions say it is "Superb for hand washing woollens in cold, warm, hard or soft water." I tried it out on a sweater knitted in Shetland wool, using warm water and gently swishing the tablet around with the garment. It worked very well. "Vanish" is made by The Projectina Co Ltd, Skelmorlie, Ayrshire PA17 5BR (Tel: 0475-521135). I bought mine in a small local Supermarket.

Joan Lafferty

SIMPLEFRAME STOCKISTS

- AMMANFORD. Spin-A-Yarn, 22 College Street, Ammanford, Dyfed. Tel: 0269-2121.
- ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.
- BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.
- BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-216228.
- BEXLEY HEATH. Sewfine Sewing Machines Ltd., 82 Broadway, Bexley Heath. Tel: 01-304 0467.
- BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 22 Priory Queens Way, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.
- BRADFORD. Falcon Wool Shop, 118 Sunbridge Road, (Above Barry Street), Bradford. Tel: 0274-722385.
- BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.
- CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.
- CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.
- CLITHEROE. Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.
- CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.
- CREWE. Crewe Knitting Centre, 142 Walthall Street, Crewe CW2 7LB. Tel: 0270-68600.
- DORKING. Rebecca Wools, 215 Chant Downs, Dorking. Tel: 0306-882082.
- EDGWARE. Sewfine Sewing Machines Ltd., 78 High Street, Edgware. Tel: 01-952 6011.
- GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.
- GRIMSBY. Grimsby Machine Knitting Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.
- HARRINGAY. Sewfine Sewing Machines Ltd., 515 Green Lanes, Harringay. Tel: 01-340 5532.
- HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.
- HUDDERSFIELD. Sit 'n' Knit, 150 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.
- HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.
- KETTERING. Kettering Sewing Centre, 8 Dalkeith Place, Kettering. Tel: 0372-513148.
- KINETON. Kineton Gallery, Banbury Street, Kineton, Warks. Tel: 0926-641230.
- LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.
- LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.
- LONDON. Lenarow Ltd., 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.
- MANSFIELD. Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.
- NORTHAMPTON. Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.
- ONCHAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.
- POOLE. Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.
- PORTSMOUTH. Sewing Machine Supplies and Swiftknitters, 131-133 Fratton Road, Portsmouth PO1 5ES. Tel: 0705-820281.
- ROCHESTER. CCh Sewing Machine Co., 304 High Street, Rochester. Tel: 0634-41597.
- SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.
- SHREWSBURY. OSA, 2 The Parade, St. Mary's Place, Shrewsbury. Tel: 0743-55533.
- SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.
- STEVENAGE. Dropin Stiches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.
- STRANRAER. Mr. Robert Sharpe, 17 Queen Street, Stranraer. Tel: 0776-2372.
- STRATHAVEN. J. Macbeth, 10 Townhead Street, Strathaven. Tel: 0357-20358.
- SUNDERLAND. Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 0783-487526.
- TAVISTOCK. The Sheeps Back, Paddons Row (off Brook Street), Tavistock, Devon. Tel: 0822-67236.
- THORNTON HEATH. Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath. (Closed Saturday). Tel: 01-684 8679.
- UXBRIDGE. Sewfine Sewing Machines Ltd., 262 High Street, Uxbridge. Tel: 0895-52263.
- WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.
- WATFORD. Sewfine Sewing Machines Ltd., 310 Lower High Street, Watford. Tel: 0923-34130.
- WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.
- YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

12 TODDLER'S SET



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for models 72, 96 and 120 Simpleframe machines.

MATERIALS

Paton's Diana Brushed Chunky.
6 x 50g balls in Snow White (MC).
1 x 50g ball in Scarlet (C).

4 mm Crochet hook.
6 buttons
Elastic to fit waist and ankles.

Diana is 70% Acrylic, 30% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Patons & Baldwins Ltd, P.O. Box 46, Darlington, Co Durham DL1 1YQ.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit up to 6 months.

JACKET

Actual size 38 cm, 15 in.
Length to shoulder 23.5 cm, 9 1/4 in.

Sleeve seam 14 cm, 5 1/2 in.

TROUSERS

Inside leg 19.5 cm, 7 3/4 in.

TENSION

18 stitches and 22 rows to 10 cm, 4 in measured over full needle rib (stitch size setting approximately 6) on both beds.

ABBREVIATIONS

See page 4.

JACKET

BACK

Push up 18 Ns on each bed in full needle rib (36 Ns total). Using stitch size 6 and MC, cast on. K 5 rows. Using C, K 3 rows. Using MC, K 24 rows.

SHAPE ARMHOLES

Cast off 2 sts at beg of next 2 rows. 32 sts. K 15 rows.

SHAPE NECK

K 10 sts, cast off 12 sts, K 10 sts. Using two separate balls of MC and work both sides tog. K 2 rows. Cast off.

FRONTS

Push up 12 Ns on each bed in full needle rib (24 Ns total). Using stitch size 6 and MC, cast on. K 5 rows. Using C, K 3 rows. Using MC, K 24 rows.

SHAPE ARMHOLE

Cast off 2 sts at beg of next row. 22 sts. K 10 rows.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 10 sts. K 4 rows. Cast off. Work second front making buttonholes over Ns 3 and 10 from front edge on rows 10, 25 and 40.

SLEEVES

Push up 10 Ns on each bed in full needle rib (20 Ns total). Using stitch size 6 and MC, cast on. K 4 rows. Shape sides by inc 1 st at each end of next row. Using C, K 3 rows. Using MC, inc 1 st at each end of next and every foll 4th row until there are 34 sts. K 2 rows. Place marker at each end. K 3 rows. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder seams. Set in sleeves easing in slightly and sewing rows above markers to cast off stitches. Join side and sleeve seams. Work 1 row of double crochet around neck edge. Sew on buttons.

TROUSERS

LEFT HALF AND RIGHT HALF (ALIKE)

Push up 30 Ns on each bed in full needle rib (60 Ns total). Using stitch size 6 and MC, cast on. Inc 1 st at each end of every 5th row until there are 70 sts. K 18 rows.

SHAPE CROTCH

Cast off 10 sts at beg of next 2 rows. 50 sts. K 34 rows. Cast off.

MAKING UP

Join leg seams, then crotch seams. Thread elastic through waist and ankles.

HAT

Push up 30 Ns on each bed in full needle rib (60 Ns total). Using stitch size 6 and C, cast on. K 15 rows. Using MC, K 22 rows. Break off yarn, leaving a long end and thread through all sts, draw up.

MAKING UP

Join seam. Make a pom pon in C and attach to top.

MAIL ORDER



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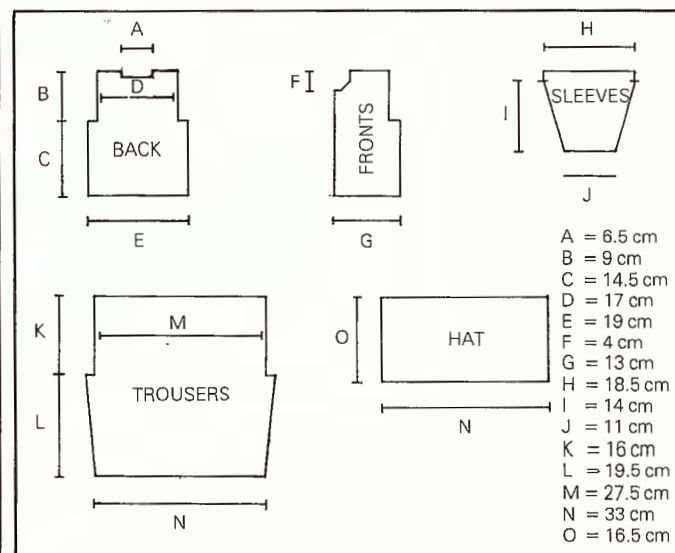
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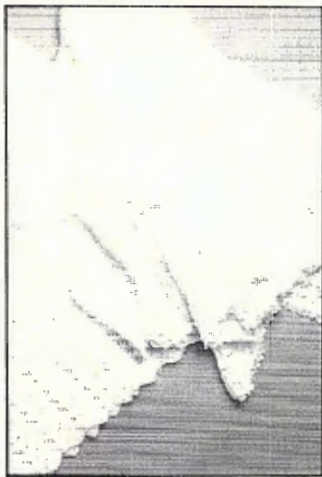
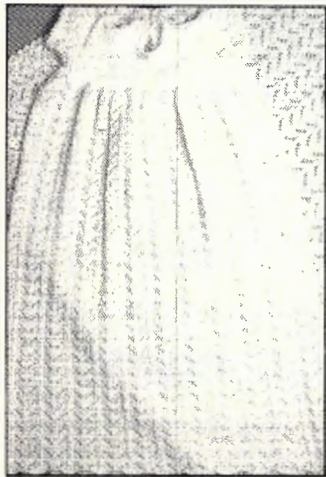




13/14



13/14 CHRISTENING GOWN AND SHAWL



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with lace carriage.

MATERIALS

Scapalana 3 ply.
CHRISTENING GOWN
7 x 25g balls in White (MY).
0.5 metre lace trim.
3 small buttons.

SHAWL
9 x 25g balls in White (MY).
4 metres lace trim.

Scapalana 3 ply is 100% Pure New Wool. The yarn is available from Scapa stockists. 340g cones of 3 ply are available from Joy Gammon Design, P.O. Box 32, Warwick CV34 5GN for £8.99 post free.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit chest 40-45 cm, 16-18 in.
Actual size 47 cm, 18½ in.
Length to shoulder 65 cm, 25½ in.

Sleeve seam 4 cm, 1½ in.

SHAWL
92 x 91 cm, 36¼ x 35¾ in.

TENSION

26 stitches and 46 rows to 10 cm, 4 in measured over fashion lace (tension dial setting approximately 5).

34 stitches and 49 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

The card shown on page 52 should be punched, if required, before starting to knit. This card is for Knitmaster machines, Brother and Toyota owners should substitute a suitable lace pattern.

CHRISTENING GOWN BACK SKIRT

Push 73 Ns at left and right of centre 0 to WP. 146 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, cast on by hand. Set RC at 000. K 2 rows. Insert punchcard and set to first row without locking. Set carriage for patt. Cont in fashion lace, K 258 rows. RC shows 260 and work measures 56.5 cm, 22¼ in. Using WY, K a few rows in st-st and release from machine.

FRONT SKIRT

Work as for back skirt.

BACK BODICE

Push 82 Ns to WP. With carriage at right and P side of one skirt facing, replace sts on to Ns as follows:- 1 st on to first N (2 sts tog on to next N, 1 st on to next N) 8 times, 2 sts tog on to each of next 48 Ns, 1 st on to next N, (2 sts tog on to next N, 1 st on to next N) 8 times. Unravel WY. Set RC at 000. Using MT and MY, K 10 rows **.

BACK OPENING AND ARMHOLES

Using a length of MY, cast off centre 6 sts. Using nylon cord, K 38 sts at left by hand taking Ns down to NWP and cont on rem sts for first side. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of next 4 rows. 30 sts. K 25 rows. Cast off 8 sts at

beg of next row. Using WY, K a few rows over rem 22 Ns and release from machine.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

FRONT BODICE

Work as for back bodice to **.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next 4 rows. 66 sts. K 12 rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts. Using nylon cord, K 28 sts at left by hand taking Ns down to NWP and cont on rem sts for first side. Dec 1 st at neck edge of next 6 rows. 22 sts. K 8 rows. Using WY, K a few rows and release from machine.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

SLEEVES

Push 31 Ns at left and right of centre 0 to WP. 62 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Insert punchcard and set to first row without locking. Set carriage for patt. Cont in fashion lace.

Using WY, K 14 rows. Work measures 3 cm, 1¼ in.

SHAPE TOP

Cast off 3 sts at beg of next 12 rows. Cast off rem 26 sts.

SLEEVE BANDS

Push 50 Ns to WP. With K side of sleeve facing, replace sts from lower edge on to Ns as follows:- 1 st on to each of first 3 Ns, 2 sts tog on to next N, * 1 st on to each of next 3 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on to each of last 2 Ns. Unravel WY. Set RC at 000. Using MT-1 and MY, K 4 rows. Transfer the 3rd and every foll alt st on to its adjacent N. Leave

empty Ns in WP. Using MT+1, K 1 row. Using MT-1, K 4 rows. Using WY, K a few rows and release from machine.

BACK OPENING BANDS

Push 22 Ns to WP. With K side facing, pick up 22 sts along back opening and place on to Ns. Set RC at 000. Using MT-1 and MY, K 3 rows. Transfer the 3rd and every foll alt st on to its adjacent N. Leave empty Ns in WP. Using MT+1, K 1 row. Using MT-1, K 3 rows. Using WY, K a few rows and release from machine.

NECKBAND

Push 56 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and MY, K 5 rows. Transfer the 3rd and every foll alt st on to its adjacent N.

Leave empty Ns in WP. Using MT+1, K 1 row. Using MT-1, K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine. Remove nylon cord.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves gathering tops. Fold back opening bands and sleeve bands in half to outside and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew lower ends of back opening bands into position. Pin neckband into position and backstitch as for sleeve bands. Sew lace around

- ◀ lower edge of bodice. Make three button loops on back opening bands and sew in buttons.

SHAWL

TO KNIT (TWO PIECES)

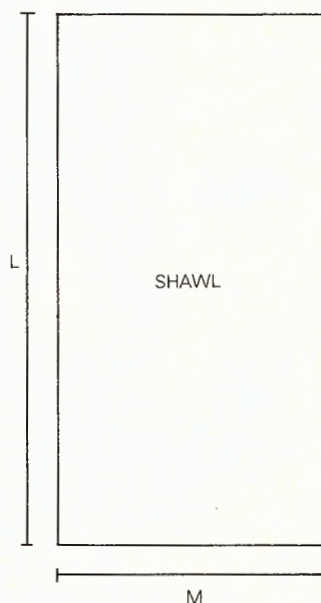
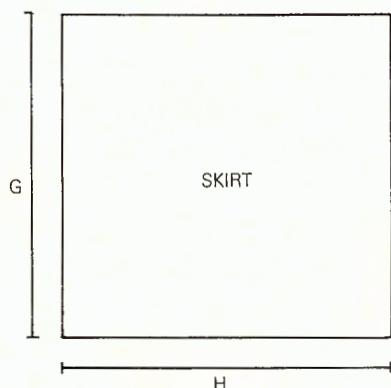
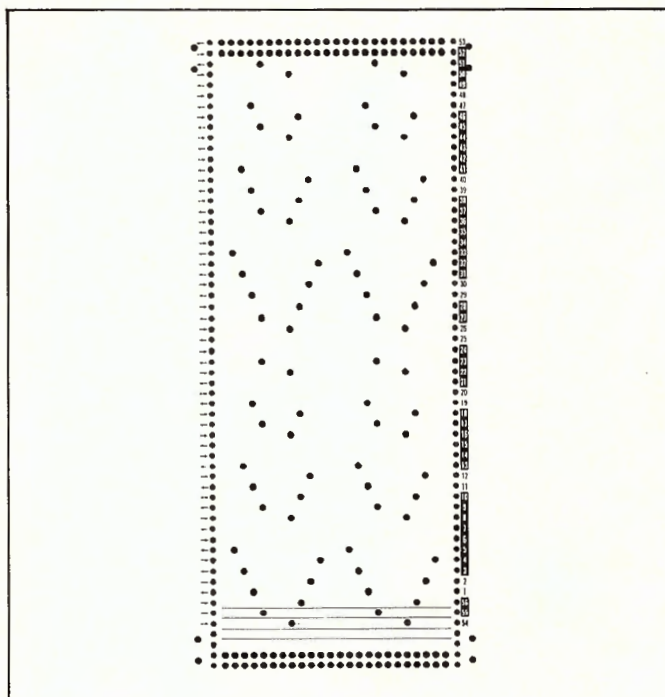
Push 60 Ns at left and right of centre 0 to WP. 120 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, cast on by hand. Set RC at 000. K 1 row. Insert punchcard and set to first row without locking. Set carriage for patt. Cont in fashion lace, K 418 rows. Cast off.

PRESSING

Press as for christening gown.

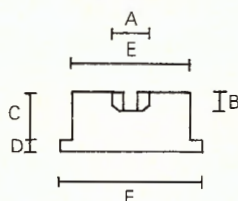
MAKING UP

Join both pieces together. Trim with lace.

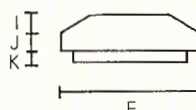


The punchcard for this design is reproduced courtesy of Knitmaster. For full details of this and other punchcards available, please write to Knitmaster, 39-45 Cowleaze Road, Kingston-upon-Thames, Surrey KT2 6DT.

FRONT AND BACK



SLEEVES



- A = 6 cm
- B = 2.5 cm
- C = 6.5 cm
- D = 2 cm
- E = 19 cm
- F = 23.5 cm
- G = 56.5 cm
- H = 56 cm
- I = 2.5 cm
- J = 3 cm
- K = 1 cm
- L = 91 cm
- M = 46 cm

FOCUS ON PFAFF

"INTARSIA" USING A PUNCHCARD

It is possible to knit blocks of colour in almost any shape by using a master punchcard and the motif pins.

It is not really true intarsia as, unless you use the jacquard setting, there will be floats on the back of the work. However it is very popular with the young and knitters love it as it is possible to use up lots of oddments of yarn. Also it is very effective and takes very little effort.

First punch your card (this is the worst part as far as I am concerned!). Take a blank card and punch out every hole so that you have a card with no blanks on it. You can punch less than the whole card but a whole punched card is very versatile and does not restrict you to any number of rows in contrast colour. I suggest for your test that you use two ends of 2/30's high bulk acrylic in main colour and the same in at least one contrast colour. Handle down and orange strippers, cast on in full needle rib over 60 needles on each bed. Knit ten rows and then put out a pusher from the blocking rail under every front bed needle. Leave the pushers in rest position.

Put the card reader on to the machine, placing it to the left of the needles in working position. This will enable you to move the motif pins easily. Do not forget to move the row counter tripper to the left of the card reader. If you are going to use this technique often it will be worth while buying an extra edge spring for the front bed then you will have an edge spring to hold the row counter tripper and one for the left edge of your knitting. This is not essential but I find it a great help. Now position your motif pins. Put one pin a few needles to the right of the actual knitting. This pin will stay in this position throughout the knitting. Put the second pin under needle number 20 at right of centre and pin number three under needle number 21 at left of centre (one needle to the left of the last pattern needle at left of work). RC at 000.

1. Insert card into card holder. Read card with deco. Set deco ☺

4 lock N/BX ← (left arrow key).
 Knit two rows main colour.
 Knit two rows contrast colour.
 Knit to RC 60.
 Put deco to 0 and put it at left of machine.
 Put all pushers to rest position.
 Leave lock at N/BX ← (left arrow key) and continue to knit two rows main colour, two rows contrast colour. Knit to RC 100.
 This will give you a block of colour 40 stitches wide by 60 rows deep.
 2. Cast on as before.
 Pin two at needle 20 at right of centre.
 Pin three at needle 21 at left of centre.
 Deco ⊗ 4 lock N/BX ← (left arrow key).
 Knit in sequence two rows main colour, two rows contrast.
 After every fourth row, move both motif pins one and two in towards centre by one needle. Continue in this way until the pins are at needle four left of centre and needle three right of centre. This will give you a triangle shape with a slightly flattened top. If you want a point at the top of your triangle then you must cancel the deco and move the last few pushers by hand. Pushers to rest position. Continue knitting N/BX ← (left arrow key). Two rows main, two rows contrast.
 3. Motif pin two at needle one to left of centre.
 Motif pin three at needle 21 to left of centre.
 Deco ⊗ 4 lock N/BX ← (left arrow key) colour sequence two rows main, two rows contrast.
 Move pin number three in by one needle towards centre after every fourth row until it is on needle six. Now move motif pin two to needle 20 at right of centre and motif pin three to needle one at left of centre. Continue knitting but move pin number two in towards centre after every fourth row until it reaches needle number six right of centre.
 Cancel deco pushers at rest, continue knitting in colour sequence. This looks very good knitted over more needles as a large pattern centre front of a sweater.
 4. Start again. This time put pin number two to needle 20 at right of centre, pin number three to needle four right of centre.
 Deco ⊗ 4 N/BX ← (left arrow key).
 Knit two rows main yarn, two rows contrast. Knit 20 rows.
 Now put motif pin four at needle five to left of centre and motif pin five at needle 21 to left of centre.
 Leave one and two pins in position and knit 20 rows in colour sequence. Now remove pins one and two and knit a further 20 rows.
 Cancel deco pushers at rest position, continue knitting N/BX ← (left arrow key). Two rows main, two rows contrast.
 These shapes are all very simple but by now you should understand the idea and be ready to experiment with shapes of your

own. Just remember that:
 A. Pin number one must stay in position throughout the patterning and pin number two marks start of pattern, pin number three must be one stitch to the left of the last pattern stitch.
 B. Only move pins after every fourth row (i.e. two rows main colour, two rows contrast colour).
 When you try this one out on a sweater, knit the welt and put the pushers on the front bed in rest position. Set lock to N/BX ← (left arrow key) and knit two rows main colour, two rows contrast before knitting pattern as well as when the pattern is finished, if you want the whole sweater knitted without the band of slightly altered colour which you get if you knit the parts before and after the pattern in main colour only.
 If you like the effect of the slightly altered colour band then set lock to N/BX ← (left arrow key), pushers at rest and continue knitting in main colour only.
 So off you go with the colour shapes and if by chance you make a slight mistake, then remember that you are the only one who knows what you intended to knit. You just can't go wrong. Happy knitting.

Hazel Duignan

QUICK TIP

Work in the same order each time – for example (a) transfer stitches from the ribber; (b) put the row counter to 0; (c) alter tension dial. This way it is less likely that a vital step will be missed out.

Keep a pencil (not a ball point pen) with the machine tools. Use it for marking the needle bed – for example, the last needle to be increased or decreased according to the pattern.

Keep a hair grip handy. If you spot a dropped stitch it is easy to slip the grip into the open loop, even with one hand. A safety pin usually needs two hands and the point may split the yarn.

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*No shade cards

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A black and white photograph of a woman with short, dark hair, wearing a long-sleeved, textured knit dress. The dress features a high, ruffled collar and a decorative brooch at the waist. She is standing with her hands on her hips, looking directly at the camera. The background is a plain, light-colored wall.



** Fairly easy, for knitters with some experience.

This pattern is suitable for Pfaff/Passap Duomatic machines.

Amberyarn's Ambergora.
1 [2] x 350g cones in Apricot
(MC).

A small amount in White (C).

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Medium fine yarn.

To fit bust 87-92 [97-102] cm,
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Actual size 98 [103] cm, 38½
[40½] in.
Length to back neck 66 [67] cm,
26 [26¼] in.
Sleeve seam 48 [45] cm, 19 [17¾]
in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

100 stitches to 30cm and 100 rows to 19.6 cm, measured over pattern (stitch size setting approximately $4\frac{3}{4}/4\frac{3}{4}$)

For perfect results, please check your tension carefully.

See page 4.

If end stitch is on front bed and is a tucking stitch, put pusher in WP under it until another st is increased. When increasing, decreasing and casting off only the stitches on front bed are counted (counting Ns in NWP as sts). Decrease, cast off and increase stitches on the backbed as required and remember to take away or add pushers or the front bed as required.

Set lock on N/AX, K 4 rows. Set lock on N/N, K 2 rows. These 6 rows form patt.

Handle up. Orange strippers. Set up in 1x1 rib over 164 [172] Ns.
* Set lock on N/N and stitch size 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 3 rows. Set lock on N/N and stitch size 3½/3½, K 30 rows. Inc 1 st at right edge on front bed*. 165 [173] sts. Transfer sts to patt as in diagram and arrange pushers. Using stitch size 4¾/4¾, K 2 rows. Set RC at 000. Black strippers. Cont in patt and K 188 rows.

Set RC at 000. Cast off 11 sts at beg of next 2 rows. 143 [151] sts
 **. K until RC shows 132 [138]. Counting from both edges, place a marker between sts 44 and 45 [48 and 49]. Cast off loosely.

Work as for back to **, K until RC shows 60 [66].
SHAPE NECK
 Using a length of MC, cast off centre 11 sts. Transfer sts at left on to decker combs. Put pushers under these Ns into blocking rail.

Cont on rem sts for first side.
Set RC at 000. Dec 1 st at neck
edge on every 3rd row until 44
[48] sts rem. K until RC shows 72.
Cast off. Replace sts from decker
combs onto Ns and arrange
pushers. Finish to correspond
with first side reversing shapings.

Handle up. Orange strippers. Set up in 1×1 rib over 80 Ns. Work as back from * to *. 81 sts. Transfer sts to patt as in diagram and arrange pushers. Using stitch size 4⅜/4⅜, K 2 rows. Set RC at 000. Black strippers. Cont in patt and shape sides by inc 1 st at each end of every 6th [5th] row until there are 149 [155] sts. K until RC shows 230 [215]. Cast off loosely.

Handle up. Orange strippers. Set up in 1x1 rib over 140 Ns. Set lock on N/N and stitch size 1½/1½.

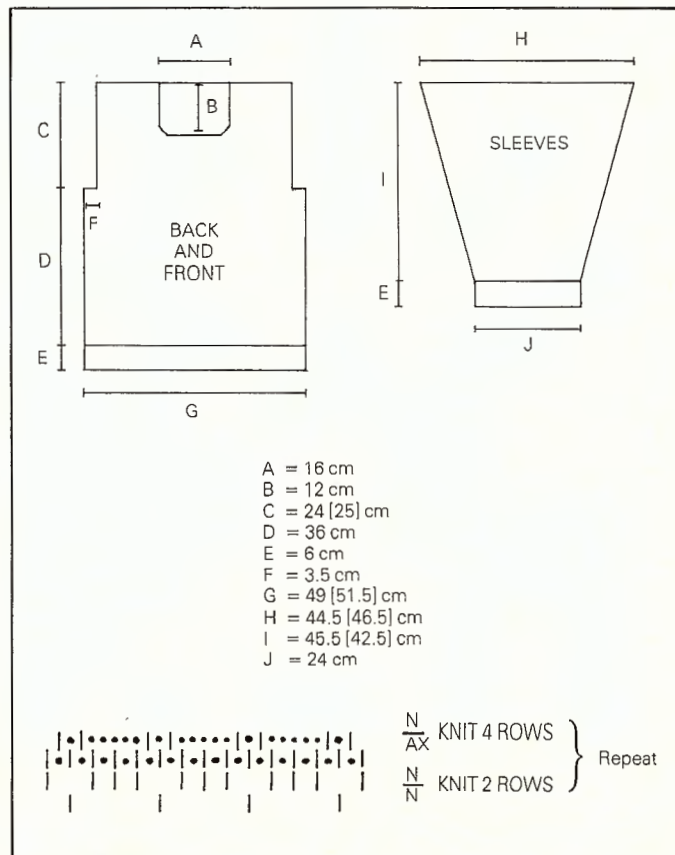
Using MC, K 1 row. Set lock on CX/CX and stitch size 2½/2½. K 2

rows. Set lock on N/N and stitch size $3\frac{1}{2}/3\frac{1}{2}$, K 1 row. Set RC at 000. Arrange pushers on front bed under Ns in WP. Set stitch size $4/4$.

Set lock on N/AX. Using MC, K 4 rows. Set lock on N/N ← (left arrow key), using C, K 2 rows. These 6 rows form patt. Cont in patt until RC show 36. Set stitch size $3\frac{1}{2}/3\frac{1}{2}$. Cont in patt until RC shows 108. Cast off loosely.

With wrong side facing, pin out all pieces to correct measurements. Press carefully following instructions on cone band.

Join one shoulder seam. With right side of neckband to wrong side of garment neck, stitch in place. Join second shoulder and neckband seam. Fold band in half to right side and catch stitch in place. Set in sleeves, stretching slightly. Join side and sleeve seams.



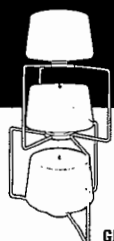
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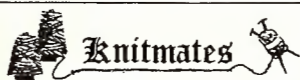
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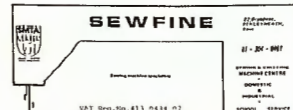
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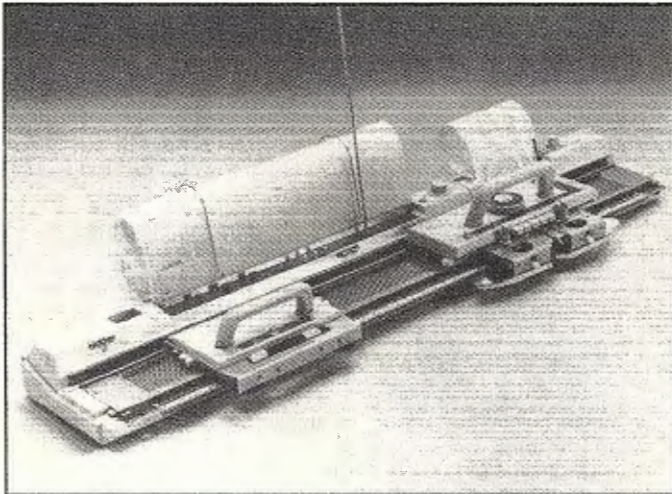
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Who gave the world 'homespun' philosophy?
Who's adept at overcoming 'knotty' problems?
Who was the first to answer Kitchener's call to 'join up' and 'shoulder, arms'?

ANSWER -

That ever patient, ever smiling, totally understanding paragon of all the virtues - the avid machine knitter.

There she (sorry, and he) sits in the enduring serenity of her home, happy in the knowledge that in life, just as in knitting, after the 'rows' comes the 'making up'. So to this month's chance for you to win a super Brother 881 knitting machine. We've selected a number of items in the making up routines and set the clues accordingly. When you've completed the grid, it will be evident by linking the asterisked letters that here is yet another area of expertise which causes no problem to the most discriminating of knitters, the readers of Machine Knitting Monthly.

CLUES

1. Dynasty after tea is alluring.
2. Board for cake in an ordeal.
3. Close associate, junior partner.
4. Motorway in boxes at the pharmacy.
5. Arresting.
6. Bottlenecks support wood, one reads.

7. Even for the non-knitter, it remains a border.
8. Urgent appointment with an iron?
9. *SDP Lines* may spin a yarn.
10. *Wrestles* in uncomfortable heat.
11. Such boats make *Sam Terse*, of course.
12. Skirmishes.
13. Border for the knitter or the greengrocer, one hears.
14. Upset routine after John begins, to leave something for the wife.

Send your answer on a postcard to Machine Knitting Monthly, February Competition, P.O. Box 172, Maidenhead, Berkshire SL6 8XH to arrive not later than 28th February.

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Brother, and their relatives.
3. The closing date is 28th February 1987. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry to be drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results will be published in the May issue of Machine Knitting Monthly.

7. The Editor's decision is final and no correspondence will be entered regarding the competition.

1			A	R	M*			
2		R	I	B		*		
3	S	I	D	E	*			
4		H	E	M	*			
5		T	O	P		*		
6	B	A	C	K		*		
7	F	R	O	N	T	*		
8	P	R	E	S	S	*		
9		P	I	N	*			
10		W	E	L	T			*
11	S		E	A	*M			
12		C	U	F	F	*		
13		*			E	D	G	E
14	J	O	I	N	*			

THE SIMPLEFRAME



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We recommend the
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is also available.

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